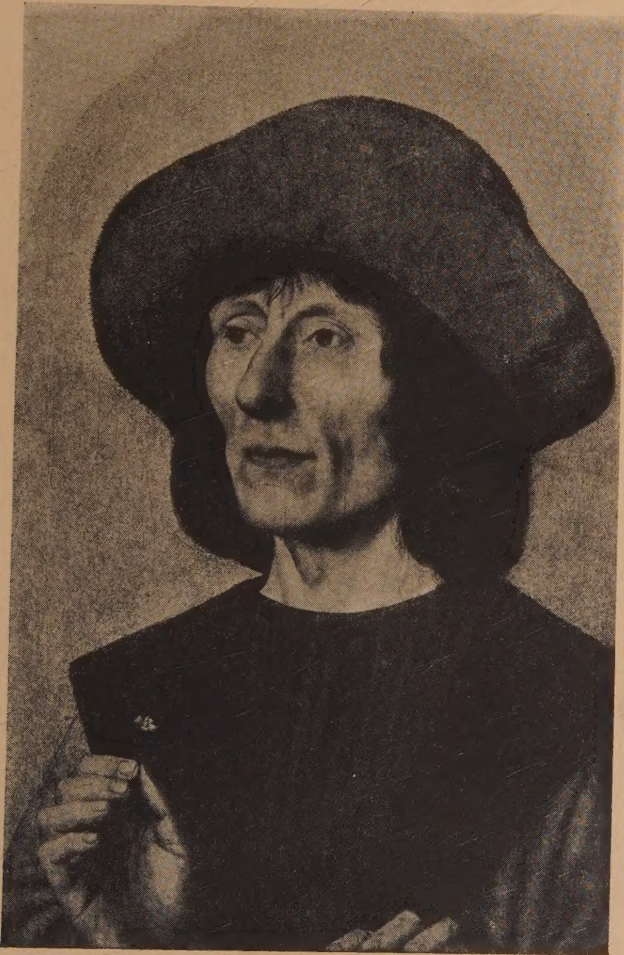


May 1935

*The American Magazine of*

# ART

*Including "Creative Art"*



*Price 50 cents a copy*

*The American Federation of Arts, Washington*

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FOR THE ADVANCE PRO-  
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FEDERATION OF ARTS.**



*The American  
Magazine of*

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"Creative Art"*

VOLUME XXVIII

MAY 1935

NUMBER 5

Quentin Massys: Man with a Pink

Cover

*Lent by the Art Institute of Chicago to the Fifteenth Century Portrait Exhibition at  
the Knoedler Galleries*

Mask Surmounted by Bird, Baoulé, Ivory Coast

Frontispiece

*In the Exhibition of African Negro Art at the Museum of Modern Art*

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## AUTHORS IN THIS ISSUE

F. A. GUTHEIM, an Advisory Editor of the Magazine, has written a number of articles for us, mostly on architectural phases of art or those dealing with planning. He has also written on painting. His article this month is the first of three which consider American art from geographical, economic, and cultural aspects. The subsequent articles, to appear in the next two issues of the Magazine, are to be by Suzanne La Follette and Constance Rourke.

ALAIN LOCKE is Professor of Philosophy at Howard University. But for many years his interest in the origins of his people have led him to a wide study and a keen appreciation of the art of Negro Africa. Consequently his review of the outstanding exhibition at the Museum of Modern Art has authority as well as persuasiveness.

CLARISSA D. FLINT writes of prints at first hand because she is on the staff of the Print Department of the Art Institute of Chicago. But her official position has not prevented her

from maintaining a suitably objective attitude toward the present exhibition.

FORBES WATSON, formerly Editor of *The Arts* and art critic on the *New York World* and the *New York Evening Post*, is one of our Associate Editors.

E. M. BENSON deals this month with the third phase of his Forms of Art series. We originally announced that the series would be of three articles, but the wealth of material uncovered by Mr. Benson has made it advisable to continue the series further. Mr. Benson has written on art for *The New Republic*, *The Nation*, *Parnassus*, *Creative Art*, as well as for this Magazine.

OLIN DOWS is a painter. His work last year on one of the regional committees of the PWAP interested him in doing administrative work for other American artists. He is, therefore, now on the staff of the Painting and Sculpture Section of the Treasury Department.

PHILIPPA WHITING is an Associate Editor.





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MASK SURMOUNTED BY BIRD, BAOULE, IVORY COAST

Collection Paul Guillaume, Paris  
Courtesy Museum of Modern Art



May 1935

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## QUICK CHANGE ARTISTS

IN THE old days when vaudeville was really vaudeville, one of the best bits on the program was likely to be the one in which an agile gentleman would assume a dozen roles in about as many minutes. This stunt delighted the audience. They roared and rocked to see one single mortal feign the foibles of so many others. The actor would walk behind a screen with the demeanor of a country bumpkin and instantly come out on the other side, swaggering like a city slicker. Perhaps some wisecracks out in front suspected a trap door, but they were unjust. This was the real thing.

With the decline of vaudeville, the "quick change artist" has become almost extinct. But his chameleon dexterity, his facile impersonation has found ground to grow in elsewhere. In its new setting it is less funny than annoying. Recall, for instance, the names of several painters and print-makers whose work has "developed" fitfully in whatever direction the wind was blowing. Recall how just a few years ago these men went suddenly modern; look at their work now—how mass-minded it is and how keen for the American background.

The shifting demands of a world avid for the latest thing in art have prodded these artists into perfecting their dramatic aptitudes. They did pretty well as good little impressionists on one side of the stage, vanished into a cubicle, and *voilà!* emerged disguised as wild beasts. Before the audience wearied of the grinding of teeth and the rending of flesh, the beasts astutely vanished to put on the best act of all—to transform themselves into social beings with a highly developed economic conscience and a flair of propaganda.

These stunts are aimed with nicely calculated precision at the audience and they hit the mark. The crowd, wafted along on the verbiage of the more susceptible critics, simply loves it. Quick recognition of skill makes the audience feel in the know. Fervid acclaim greets the trick well done; and once the excitement reaches its peak the actor must bend nearly double to keep it there. He must not let the interest lag and the house empty. Caught in the staccato rhythm of his routine, he is too wary to let lapse his quick succession of characters. He cannot, now, confess his wig and mask; he simply dares not be himself.

We feel justified in aiming a few cabbages his way, because no amount of censure can detract from the security in his knowledge that he and the box office are in absolute accord. In the last analysis he is in many ways better off than his long-suffering brother, to whom the cabbages would look like the foundation of a good meal.

F. A. WHITING, JR.



# AMERICAN ART: A GEOGRAPHIC INTERPRETATION

By F. A. GUTHEIM

GEOGRAPHICAL influences in art are most conspicuous in relatively primitive circumstances, and in those arts where there is direct contact with natural environment. Thus, in the colonial period of American art, direct adjustments to geographical conditions are quite evident even to the casual observer. So, in architecture, of all the arts, the direct and most obvious contacts with environment are found, and the need for satisfactory adjustments is most pressing. Colonial architecture thus offers us the plainest illustrations of the actual operation of geographic influences in American art.

American architecture of the seventeenth and eighteenth centuries was highly sensitive to its local environment; it was regional in style. In the northern states where domestic architecture was small, cheap, and severe, this was clearly illustrated in the extensive use of wood, the sharply pitched roof, the insignificant and compressed fenestration, the use of clapboards and sheathing, and the thought given to insulation. The plan of houses was dictated to a large degree by difficulties of securing adequate heat economically from open fireplaces. Early architectural forms, just as political and other institutional forms, were transplanted from the mother country; but almost immediately the necessary adjustments of building design to the greatly changed natural conditions of a cold, extremely variable continental climate, and to changed conditions in the supply of building material began to be made. The enclosed, functionally organized group of buildings around the New Hampshire farmyard, and the long, unbroken north roof are responses to climate. The lack of brick and especially the lack of lime in coastal New England effectively prevented a perpetuation of the masonry building customs of England, and wood took its place. The early architects were frequently shipwrights, as the Jaxon brothers at Portsmouth, and it is not accidental that the

most familiar old Colonial church is the "Old Ship" at Hingham.

Southern architecture responded less directly but just as completely to its natural surroundings. Here a different system of social organization arose, based upon the cultivation of tobacco and other staple crops, and the prevailing distribution of the population was more scattered and diffused than in the North. The planter's mansion, the parish church, and the small court house were the only buildings of consequence. Here, from the very beginning in Virginia, brick forms were introduced with ease, highly satisfactory clays discovered and kilns established. The plantation establishment diffused itself into a residence with a variety of outbuildings in which were conducted the domestic industries of the plantation. The superior agricultural resources of the Old South and the intensive trade with the mother country made it possible for a more genuine colonial architecture to develop there, for the values of English country life were more highly treasured and more easily conserved than elsewhere. Gradually, even in this stronghold of conservatism, important changes in building came about. The ceilings rose in height to ease the extreme heats of summer; the southern veranda appeared; characteristic buildings such as slave barracks began to appear as definite architectural forms; the French immigration in the deep South supplied a formidable impetus to the use of intricate and sophisticated details, as in the wrought iron grilles and gates in Charleston; glass was used in increasing quantities, perhaps reaching a climax in the orangeries of the Eastern shore. The Southern gentlemen architects grew less dependent upon England and sought further building improvements in France and Italy. At times bold and symbolic experiments were made, as Jefferson's attempt to employ tobacco leaves instead of the traditional acanthus in designing the capitals for the Uni-





PLAN OF WORLD'S FAIR OF 1893 (DETAIL)

*Courtesy Olmsted Brothers*

versity of Virginia (an experiment anticipated by Latrobe); but, equally significant for geographical control, the stone proved too brittle.

The eighteenth century, which saw the consolidation of English settlement along the Atlantic seaboard, saw too the Spanish expansion in the Southwest. The architecture of New Spain, sheltering the three-fold pattern of colonization: the mission, the *praesidio*, and the *pueblo*, adapted itself to the material resources of its environment and the potentialities of peon labor. The small fenestration, the low inert lines, the use of the patio, and the earthquake-proof solidity of the

California buildings are important elements in their design. While occasional masonry forms were employed, for the most part, and especially in the north, buildings were of mud and tile. Sun-dried bricks, varied in some localities by rammed earth walls or *cajon*, were characteristic; and the curved red tiles of the roofs were moulded on the bronze thighs of the Indian workers.

The regional architectural styles of colonial America show a direct and skillful adjustment to their natural environment, which expressed, entrenched, and traditionalized itself in the characteristic use of certain specific materials and forms of design: in short, a style had





CARSON RESIDENCE, EUREKA, CALIFORNIA

Early Redwood Residence Showing Use of  
Power Lathe and Scroll Saw

MISS SCRIPPS' HOUSE, LA JOLLA, CALIFORNIA

Planned 1914





been born. Wherever one touches colonial art it is indigenous: the barns of Lancaster and Bucks, the dwellings of the Eastern Shore farmers, no less than the brickwork of Tidewater Virginia, the villages of the Connecticut River valley, and the Franciscan missions of Alta California. The success of these adjustments and their permanence varied greatly in the locations where they existed; in certain curiously remote quarters they still prevail.

But at the end of the eighteenth century the unmistakable beginnings of change began to appear with the Revolution. From this time on, the old syntheses of form and place began to disintegrate. The rapid acceleration of mobility in the population destroyed momentarily any significant and meaningful sense of place. The diversification of populations and cultures, the prolonged struggle for material goods, the discovery and exploitation of Western lands and resources, the building of techniques and equipment, these utilitarian activities absorbed the energies of the nation, and the manner in which they were pursued prevented any achievement of form. In the larger aspects continuity and form are interdependent; and the cultural buffeting incident to settling a continent, populating it with varied groups, and equipping it with an advanced and highly complex technical apparatus effectually prevented integration of continuity. Areas settled after the breakdown of the handicraft colonial culture seldom achieved form. Dominated as this picture is by rapid change and cultural poverty, it is easy to forget that two types of activity were obscurely struggling for fulfillment: the perpetuation of the old synthesis, and a recreative effort to give birth to the new. The first was doomed to failure and, save in a few stagnant backwaters, is now irretrievably dead: no amount of painstaking Pygmalion restoration will ever breathe life into its corpse.

The great awakening of the slumbering tradition, drugged almost to insensibility by conspicuous waste, fraudulent aesthetics, false ideals of art and appreciation, finds its prelude in the architecture of H. H. Richardson. In his small railroad stations and his New England cottages Richardson created forms

and colors related to a broadly conceived site. Stained woods, rough boulders, tinted shingles, low-lying masses and solid volumes, rooted in the earth on which they stood, comprehensively fitted into their surroundings; all was alert, keen, perceptive, relevant; and all was done directly. No false science of formal stylistic values hung screen-like between the architect and his work: it was as spontaneous, as honest, as direct as the design of a yacht or a pipe.



JACKSON HOUSE, PORTSMOUTH,  
NEW HAMPSHIRE

Showing Long North Roof

Richardson's art died with him almost as it was born, but the force and vigor that characterized it stemmed the rising tide of dusty formalism and banality. This aspect of his architecture has been continued with great imaginative power by Frank Lloyd Wright's work and the architecture of Sullivan, Elmslee, and a dozen lesser architects, for the most part in the West. In the Southwest the thread of Spanish colonial culture remained virtually unbroken, although stagnant, until the American occupation at the middle of the century. Its architectural meaning has been hideously distorted by hundreds of alleged "Spanish" buildings, the ornate pretentious-

ness of which mocks a respectable and fruitful tradition. The unique achievement of Irving J. Gill is to have sucked out what meaning the adobe architecture of the *padres* has today. His remarkable series of California buildings not only illustrated the significance of regional conditioning elements for contemporary buildings; it also stamps him as one of the earliest precursors of modern architecture.

What, with all of its diversities, best characterizes American architecture in terms of its environmental relations? The best American architects, as have all other fine architects, observed, understood and humanized environments; and starting from this point, they accepted its full implications in design. Richardson's cottages sought, found, and expressed the unique beauty of the New England coasts and forests; Frank Lloyd Wright turned the horizontal monotony of the lake and prairie to man's advantage; Irving Gill's buildings, demonstrating again that principle is the best precedent, rediscovered in the elementary form of the cube a new foothold for modern California architecture. But it is in the earlier work, in the Jackson House at Portsmouth, the brick country churches of Maryland and Virginia, or the Estudillo House, that one finds these virtues first and most simply expressed.

## II

By far the most important participation of American environment in American art lies in the discovery of the landscape as a source of human enjoyment and a treasure of aesthetic satisfaction. This use of nature was early perceived and in its maturity gave birth to a critical literature of which Audubon's *Delineations of American Scenery and Character*, the writings of Thoreau, and Clarence King's *Mountaineering in the Sierra Nevadas* are landmarks. From this new attitude toward nature came major impulses in American art and civilization: conservation, parks, out-of-door recreation, landscape architecture, regional planning, and all the movements which have resulted from the conception of environment-organization as a formful human ac-

tivity. Its first expression is found in landscape painting, and best in the work of the Hudson River School that reached its peak in the paintings of George Inness in the 'seventies and 'eighties.

Inness, while he did not discover American landscape—that distinction belongs to Earle in 1800—gave it its first notable expression. Its rocks and rills, its woods, and hills, are in his paintings authentic; we feel about them a certain proprietary sense: they belong to us. His noble panoramas, "Peace and Plenty," "Catskill Mountains," and "Coming Storm" are the finest mature articulations of the American landscape: they stand with the best landscapes that the painters of the Western world have given us. As with Claude, Inness was fascinated with the non-material, non-formal elements of landscape: atmosphere, space, and especially with light. He sought the effects of cloud organization, or of pure color against the screen of distant hills. He has no real foregrounds. His compositions are essentially open and spacious. He seeks the sun, breaking from behind the storm clouds, bathing the sky and the distant landscape with steaming golden mist. Without sacrificing his plastic feeling for land as form and contour, he carefully subordinates it to the archetonic and color effects of sky and atmosphere.

What Inness was to American landscape painting Winslow Homer was to the seascape. Perhaps best in Homer's water colors do we find this characteristic intensity of observation that marked Inness's work. Here is the lake, the dark eye of the Adirondack landscape, thickly fringed with heavy evening shadows. Or the moods of the sea off Prout's Neck: the joyful, cleansed blue sky following the retreating storm. Or the lowering clouds and subtle ocean mists of a summer evening. Or the bright pea-greens of a wave, the milky blue froth of surf, the grey sky touched with the rose of dawn. Or the dazzling white tropical beach, scalloped with weeds, of the Bahamas. Here one feels perception, understanding, expression. (I have had intentionally to omit any discussion of Ryder and the sea, just as I have omitted Blakelock and the forest, for these high mystical experiences are





WINSLOW HOMER: THE LONE BOAT, NORTH WOODS CLUB, ADIRONDACKS  
Ryerson Collection, Art Institute of Chicago

precisely where the geographic contact is either weakest or most insistent.)

Since the Centennial year when Inness was at his height, American landscape painting has grown more mature and multiplied prolifically. In the place of the Hudson River School, which art historians have now rather closely defined, we now have many regional schools, each more or less conscious of its own unique character. And with this change has come the development of "selective landscape painting," especially in the summer art colonies. Schools of this type are loosely knit together by a common subject matter; and this is but the most superficial type of mutual identification. But that true local schools are rapidly forming again in American art cannot seriously be doubted. One might demonstrate this from the illustration of Stone City, Iowa, alone. But the same phenomena can be seen in the Delaware valley, in southern California, or a number of other sections. American painting, insofar as it is concerned with landscape, will continue to reflect the

physiographic variety of American geography, its coasts, river valleys, and deserts, its mountains, mesas and prairies.

#### IV

For the last I have saved what to me is the most important phase of art affected by environment, which is, indeed, the ordering of environment itself: city and regional planning. Here both the direct influence of topography and resources upon the location and manner of growth of human communities, the nature of the economic and social life carried on there, the human behavior and social values created and conditioned by such activities, and the restrictions and opportunities presented by Nature to the designer of the man-made environment are of paramount importance. One feels their often silent presence in the logic of every decision humans are called upon to make concerning their common adjustments to a common natural situation. In our surveys and discoveries of the immediate world in which our lives are spent, and our imaginative



GEORGE INNESS: CATSKILL MOUNTAINS

Butler Collection, Art Institute of Chicago

determination of its possibilities for beauty and humane living, we work within the pattern of nature. Complex and distant as it may seem in our modern, urban, prophylactic life, this relationship lies in the very marrow of our civilization. As we use our environment more intensively, so does our dependence upon it become more intense and more complex. Its meaning must be recalled to us through our arts if its elementary significance for man is to be perpetuated and realized. In architecture this is a first consideration, but in painting, sculpture and the more subtle arts it is often present as a factor in creation. If nature is to be wisely employed in human affairs it cannot be seen alone through a dim statistical curtain as so many miner's inches of water, so many brake horsepower, so many tons of this ore or board feet of that timber or acres of eroded soil: it must be seen, too, as the artist sees it in its splendid, tangled disorder of reality, and its quiet purposive moods of change and renewal. This was the view, at times fragmentary and incomplete, but always unified, that underlay the planning of the New England town. "The early colonist

envisioned the whole town, its natural surroundings and the community that was to live in it. He saw the need for spacious homes related to work places, for commons where all might walk on pleasant afternoons, where cattle might pasture, and where markets and military drill could be held; for churches and schools and town halls; for the necessary shops, primitive industries, and warehouses in their proper places. It was not partial thinking; he grasped the problem as a whole."

City planning in America has attempted to face this situation produced by its intimate relationship to geography, but has been only partially successful. Its history might be viewed as a struggle between two ancient and opposing views. The one, dominant since the early plans were made for Annapolis and Washington, reinforced by the Chicago Fair of 1893, and the subsequent work of Daniel Burnham, believes in the late Renaissance ideals of imposed canons of abstract formal beauty. The other, descending from the early, essentially mediaeval, New England town plans, finding its modern impulse in landscape architecture, believes in beauty as an



inseparable part of the process of city building. The first represents an attempt at arbitrary creation; the second an attempt at natural discovery. Predicating the ideal of the Renaissance, nature can have little to contribute. That the radiating avenues of Haussman's Paris may be traced back to the forest rides of the French nobles' hunting preserves matters little when they have been propped up by centuries of rationalization. Abstract planning has failed primarily because of its inability to include the natural. Natural planning, on the contrary, has drawn increasing stimulation from movements for parks and forest preserves, the conservation of natural resources, the correct use of land, the ordering of ports and a host of similar activities. Today it is concerned with social and geographic matters first, and with beauty as a necessary part of the solution rather than its abstract end. We popularly regard our cities today as less influenced by geography than the cities before the industrial revolution. The very reverse is true. No cities are so divorced from nature or so oblivious to natural beauty as the ideal cities of the seventeenth century; and few times in history has the necessity of understanding and controlling environment been so urgently pressed upon us as it is today.

## V

Nature is the very stuff of art, today as always. To illustrate and clarify the points advanced in this paper our examples have been selected primarily from American art of the past. But an effort has been made to suggest the consistent development down to today of certain themes in architecture, painting, and the other arts; and the point of this essay would be lost completely were the impression gained that modern life in cities with machines

is exempt from these forces. The natural environment of the artist continues to be of great significance and it is useful to recall how American artists from time to time in the past have responded to similar conditions, changed as these may be by man's changing relationship to nature. Because of this dynamic process of change there will always be a need for artists to reveal and interpret our natural surroundings; and this in the light of the best traditions of the past and with an eye to the needs and potentialities of the present.

Mark that we are seeking to characterize the art of a continent rather than a province or a geographic region. The response of American artists to their environment has varied greatly from place to place and from time to time, a complex of the artist, his natural surroundings and the changing relationship between the two. *Its persistent reflection of a varied natural environment* seems to me a significant indication of the influence of geography. Artists have secured from their environment a variety of materials and themes, and in using these intelligently *they have accepted the necessary disciplines of materials and exploited their peculiar values for art*. As these materials and themes change, from wood to steel, from steel to aluminum, or from primeval forest to domesticated countryside and cement urbanity, this process must be repeated. For my concluding statement I would return to the earlier characterization of architecture: *the best American architects observed, understood and humanized environment; and starting from this point they accepted its full implications in design*.

All these are, as was suggested in the beginning, limiting factors: within this environmental mould the artist works, and this essay should serve in part to point out its limits as well as suggest its importance.





FIGURE OF MAN, BAOULÉ, IVORY COAST

Collection Charles Ratton, Paris

All photographs with this article courtesy Museum of Modern Art



# AFRICAN ART: CLASSIC STYLE

By ALAIN LOCKE

**E**VEN to those who have known and appreciated it, African art has been seen through a glass darkly—either as exotic and alien or as the inspiration and source of contemporary modernism. The current exhibition of the Museum of Modern Art, aside from being the finest American showing of African art, reveals it for the first time in its own right as a mature and classic expression. The obvious intent has been to show African art in its own context, and to document its great variety of styles by showing a few pure and classic specimens of each. The whole wide range of extant collections, European as well as American, has been combed for the best examples; of the well-known collections only those of Corail-Stop and the Barnes Foundation are missing, and this wide and highly selective culling has resulted in an exhibit which is a revelation even to the experts. Something like that change in evaluation which was made necessary when the art world first saw the Greek originals of the already familiar Roman copies, or discovered the firm strength and austerity of archaic and pure Greek art in contrast with the subtle delicacy of this art in its period of maturity and approaching decadence, must be the result of a showing such as this. Among other things, our notion of the exceptionally small scale of African sculpture must be abandoned since item after item proves the existence of a “grand style,” with corresponding heroic proportion and simplicity. Seventy-two collections have been the vast reservoir from which a selection of six hundred items has been chosen, and these range from small private collections of art amateurs to the great state collections at Leipzig, Munich, Berlin, Tervueren, the Paris Trocadéro Museum and our own collections at Chicago, Brooklyn, the University of Pennsylvania, and even Harlem. Mr. James Johnson Sweeney is the presiding genius who has gleaned this vast territory and pressed out the essence, giving America not only its greatest show of African

art among the seven that have been held here since the memorable first one of 1914 at “Gallery 291,” but a master lesson in the classic idioms of at least fourteen of the great regional art styles of the African continent. Our title, then, is no exaggeration: this is a definitive exhibition of African classics.

Only such a weeding out could have revealed the classical maturity of this native art. As it stands out in a few specimens of pure style rather than the usual jumble of hybrids and second-rate examples, it is only too obvious that, instead of a heightened expression of this plastic idiom, we have in modernist art a dilution of its primitive strength and its classic simplicity. Mr. Sweeney goes further in his preface and argues that the new idiom of modern painting and sculpture was an independent development of European aesthetic that merely happened to be in the direction of the African idioms, and that the adoption of their characteristic Negroid form motives “appears today as having been more in the nature of attempts at interpretation, or expressions of critical appreciation, than true assimilations.” Out of this novel thesis that these two movements—the new appreciation of African art and of the Negro plastic tradition, and the working out of the new aesthetic in European art—were coincidental rather than cause and effect, Mr. Sweeney draws deductions leading to the glorification rather than the belittlement of African art. He believes that African art is best understood directly, and in terms of its own historical development and background, and that it should be recognized in its own idiom and right, rather than in terms of its correlation with modern art or its admitted influence upon modern art. The exhibition vindicates this thesis and the claim that “today the art of Negro Africa has its place of respect among the aesthetic traditions of the world.”

Having learned the similarities of African art and modernist art, we are at last prepared



RELIEF WITH  
HUNTER,  
BENIN, BRITISH  
NIGERIA

Collection  
Museum Für  
Völkerkunde,  
Berlin



(Below)  
TERRACOTTA  
HEAD, YORUBA,  
BRITISH  
NIGERIA  
(PLASTER CAST)

Originals in  
collection  
Forschungs-  
Institut, Frank-  
fort-am-Main

to see their differences. The secret of this difference would seem to be a simple but seldom recognized fact. The modern artist, as a sophisticate, was always working with the idea of authorship and a technically formal idea of expressing an aesthetic. The native African sculptor, forgetful of self and fully projected into the idea, was always working in a complete fusion with the art object. Sheldon Cheney is exactly right when he says: "These little idols, fetishes and masks are direct expressions of religious emotion. The sculptor approaches his work in humility, always feeling that he is less important than the figure he is carving. His carving is for itself, out of his emotion." Although its vitality, its powerful simplification, "its unerring emphasis on the essential and its time-





MAN'S HEAD, BENIN, BRITISH NIGERIA

Collection Captain A. W. F. Fuller, London

lessness" were appreciated by the European modernist, and were technically and ideally inspiring, few or no modern artists could be at one and the same time naïve and masterful, primitive and mature. And so the enviable combination of naïveté and sophistication, of subtlety and strength could not be reached but only echoed. Few may be expected to agree until they have seen the exhibit, but few who have seen it may be expected to dissent.

The basis of the display, correctly enough, is regional. One by one the great regional styles are illustrated. However, the museum atmosphere is completely abolished by artful spacing and an effect of outdoor setting. In most instances the items can be examined, as they should be, from all points of view. African art, it must be remembered, is a sculptural art basically, and in addition—something which we have almost completely lost—a tactual art. Apart from texture and feel, I





FIGURE OF YOUNG  
WOMAN,  
PAHOUI, IN  
BORDER OF  
SPANISH GUINEA

Collection  
Louis Carré  
Gallery, Paris

fancy there can be little appreciation of it in anything approaching native terms.

The French Sudan, never very well represented in American collections or exhibitions, has been aptly illustrated, principally from the great French collections; the Carré, Guillaume, Tzara, Chauvet, and Trocadéro collections have furnished the majority of the forty specimens of this little known style. Its rigid angular simplicity and almost inscrutable force show what powerful originality there

was in a purely native idiom, for this Sudanese art has few analogies except with the oldest and earliest of Greek archaics by which no one presumes it to have been influenced. Its traditions of ancestor worship and phallic symbolism are stamped deeply upon it but it is just as obviously pure and not applied art.

French Guinea, the Upper Volta, and Sierra Leone are also represented by a few choice examples. Distinctive though they are, they are obviously intermediate between the

Sudanese and the French Ivory Coast idioms. They are seldom seen in the pure forms and older styles, as in this case, and are perhaps least familiar to American eyes. On the whole, we have by accident become familiar primarily with the art forms of the Congo—French and Belgian. We do know the Ivory Coast styles, but usually neither in pure form nor in their rich variety. It was the Barnes Collection that familiarized us with those curiously powerful “Dan” masks, a number of which in this exhibit are included from the collections of Paul Guillaume and Charles Ratton. Beside the more delicate and placid style of the surrounding Ivory Coast types, and the similarly graceful Baoulé style, they suggest some particularly strong ritualistic tradition separate from these. And yet a specimen like No. 101 in the catalogue\* illustrates not only that these styles are of the same region, but that they can be combined in

something both beautiful and congruous. Here again no finer collection of Ivory Coast specimens has ever been displayed in America, whether of the large-scale carvings or of the inimitable miniature carving for which the Gold and Ivory Coast is famous.

Naturally no exhibition emphasizing classical African styles would be complete without a good showing of Benin—represented here by well-selected examples of the early and classical bronzes of the non-Europeanized type and period. Side by side are picked specimens of Ifa and Yoruba sculptures; no doubt, to illustrate Mr. Sweeney’s challenging and probably correct hypothesis that the Benin art is a derivative of the classical Yoruban, because Ifa has been indicated as the ancestral source of the Benin religion. Surely the striking simi-

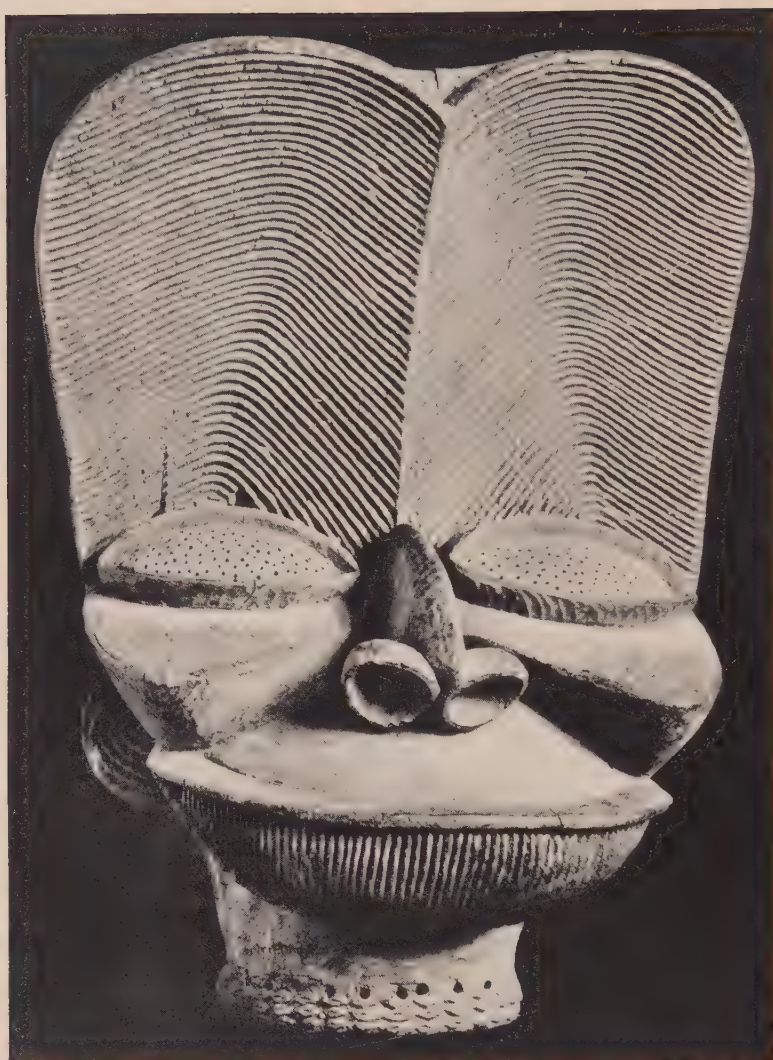
\* *African Negro Art*, Edited by James Johnson Sweeney. The Museum of Modern Art, New York, 1935. Price, \$2.50.



HEAD REST  
URUA, BEL-  
GIAN CONGO  
COURTESY  
KUNSTGE-  
WERBE  
MUSEUM,  
COLOGNE

Collection  
Baron von  
der Heydt,  
Zandvoort





MASK,  
GRASSLAND  
BAMENDJO,  
CAMEROON

Courtesy  
Kunstgewerbe  
Museum. Col-  
lection Baron  
von der Heydt,  
Zandvoort

larity of the art motifs seems to substantiate this, and the Ifa style is closest to the oldest and purest specimens of the Benin bronzes.

Dahomey, Ashanti, and the Gold Coast are richly represented in wood, ivory and metal media, and in a variety calculated to show the great technical proficiency of this region. Its stylistic relation to classic Benin and Ifa art is that of a later and somewhat decadent version in which technique has been overemphasized with the original significance apparently lapsing. The Ratton Collection has furnished some massive antique Dahomey metal sculptures, one instance a five-foot statue of the "God of War"; but no less striking and certainly more fascinating is the collection of ivory and metal miniatures.

Even if we consider the well-known virtuosity of Oriental art in this field, with these Gold Coast miniature gold masks, ivory talismans, and small brass weights of every conceivable variety and technical versatility, Africa enters the lists as a respectable contender in a field that until recently was thought to be an Oriental monopoly.

In the Cameroon section, plastic strength and simplicity have been emphasized rather than the usual grotesqueness or wealth of polychrome surface decoration. One mask (No. 326) from the von der Heydt Collection is exceedingly unusual, and a Cameroon seat with carved pendant figures (No. 336) is particularly fine. This region has been documented in a revealing way.

FOUR-FACED  
MASK,  
MPONGWE,  
FRENCH CONGO

Collection  
Paul Guillaume,  
Paris



Similarly, the Gabun, Pahouin, and Mpongwe traditions are splendidly illustrated, the Guillaume Collection carrying most of the burden here. However, one of the most appealing specimens of Bieri (Gabun) head comes from the collection of Madame Helena Rubinstein. There are also three of the rare four-faced moon ritual masks of this district. The art of this region is a mystical art, with a baffling refinement and sophistication which we will not know how to account for until we know more about the

religious thought in which it had its roots.

One would naturally expect a heavy representation of the French and Belgian Congo, and we have it in all its dazzling variety from the pure geometric pattern art of the Bakubas—carving and weaving—to the curiously characteristic Congo figure carving. Beautiful specimens of every well-known type have been selected, but attention must be called to such unusual types as Nos. 465 and 452, and the amazingly delicate calabash fetish with carved female figure (No. 489).





FETISH WITH  
CALABASH AND  
SHELLS, URUA,  
BELGIAN CONGO

Collection  
Tristan Tzara,  
Paris

Of the rare art of the Angola district (Portuguese East Africa), and of the famous Vatchivokoe figures, there is a respectable display. But not even this extraordinary collection has been able to get the very best specimens. This is an art idiom with which we have as yet very little acquaintance; it is so profound and strange even among the general profundity of African equatorial art that we may suspect one of the ultimate secrets of African art to lie in this tradition.

This exhibit will probably provoke no new furor of decorative mode or faddist wave of imitation as have previous shows. It presents African art as really too great for imitation or superficial transcription. Its result must surely be to engender respect for the native insight and amazement for the native tech-

nique. It even explains that trite commonplace about the decadence of native art in Africa; for although the intrusion of Western civilization did break down the life upon which this art flourished, no art can be expected to retain its classic period indefinitely. Even without external influences, a natural decadence would have set in; and the only reason that it was so long avoided was the simplicity of an art that was essentially anonymous and the profundity of a nature-philosophy that could be maintained almost without change for generations. So we have to deal with a phase of African art that has become classic in this final sense. The Museum of Modern Art has thus rendered again a great service to the contemporary understanding of great art.



PAUL CADMUS (UNITED STATES): STEWART'S (ETCHING)

## ETCHING AND ENGRAVING AT CHICAGO

By CLARISSA D. FLINT

THE eight international print exhibitions which the Chicago Art Institute has put on since 1929 are a bright spot in the competitive showings of graphic art in this country. Some have been more successful than others (perhaps this Third International Exhibition of Etching and Engraving is the most successful of all), but each one has been motivated by the same thought. Most print exhibitions in this country have been either bigger and fuller showings of dealers' wares, or simply "assembled shows" of big names. The Art Institute has not presented an assembled print show. Their mailing list is long and varied; any person, no matter who or where, may send in prints for submission to the jury, and there has been a definite effort made to disregard names and personalities in judging the entries for exhibition.

There is a singular and refreshing lack of pussy cats, and every artist living in Connecticut does not appear to be represented.

The exhibition is catholic in its scope and gives the public an opportunity to see a pretty fair cross-section of the graphic work done within the current year. It is almost impossible, elsewhere, to see the prints of Hungarians, Poles, and Czechoslovakians alongside those of French and American artists. A few national groups give exhibitions of their countrymen's work, but for the most part the American public is too little aware of what the unpublicized artists of other countries are producing from year to year. It is this presenting of a cross-section of graphic work throughout both Europe and America which has made Chicago's print shows unique and interesting.

From approximately thirteen hundred prints submitted, one hundred and eighty-four were chosen for hanging. The jury, consisting of Henry Sayles Francis, Curator of Prints, the Cleveland Museum of Art, Reginald Marsh, the distinguished painter and printmaker of New York, and John





ROBERT CAMI  
(FRANCE):  
SUNDAY  
IN ROME

(Dry Point)

Groth, the young etcher and cartoonist of Chicago, seem to have been in unusual accord in the quality of work which they demanded. Their standard was honest and simple: a print must have life and an idea behind it and enough technical merit to carry out that idea. With a few deplorable exceptions, technique was not enough, though it is true that Pierre Gandon's "Summer" is purely a technical performance, and John Taylor Arms has reduced all the ruggedness of Wyoming to a miracle of minuteness. For too long, an extra furry bit of drypoint or a clever spreading of tone or a cunning bit of dexterity has been labeled "technique" and juries have bowed to its majesty. One simple fact has been lost track of, that to make any kind of picture, be it print or painting, there is an essential starting point: something to say. Eyes, a nose, and a mouth do not make a portrait. There must be life in the face, and personality; there must be an artist's interpretation of an individual, or the picture is a dead thing, no matter how deftly bitten or printed. The same holds true of land-

scape; mere cotton snow and a leafless tree or two hardly constitute the essence of a New England winter, yet how many are held up for us to admire which have no taste or emotional quality to denote an artist's hand or mind?

There are some very bright spots in the exhibition which strike a new and vigorous note. Paul Cadmus, the American whose PWAP painting "The Fleet's In!" caused a mild furore in the Admiralty, exhibits four etchings which set a high level for any show. "The Fleet's In!" is a reproduction of the painting, done after the canvas; "Stewart's" is a truly brilliant performance. The confident treatment of complicated rhythms and balances, the expert handling of mass, and the sureness of drawing, all go into the making of a handsome and exciting picture. "Coney Island" is a bit more nervous than the other three prints, and not quite so clear, but the same robustness and life makes it memorable. The fourth, "Y.M.C.A. Locker Room," is almost panoramic and is composed with classic severity, though still keeping

enough elasticity to prevent its being static. Jared French takes much from Rowlandson and should be complimented on his source material. "Street Fight" is keen and vital, both as a composition and as a portrayal of types. Without question, the above five prints are the finest in the American section of the show. Others look a little weak beside them, but Howard Cook has fine pattern and decoration in his "Taxco Market" and Emil Ganso's aquatints are as good as usual.

The "big names" in this group are disappointing. Childe Hassam's "Virginia and a New York Window in 1934" is about as sparkling as its title; Arthur W. Heintzelman's "My Little Neighbor" is an empty portrait; and Samuel Chamberlain contributes only fine drawing, which proves little. Against this score are numerous unexpected hits. Hubert Morley has done an unpretentious and successful thing in his "Track Crew"; Armin Landeck achieves striking light effects, eliminating and accenting most successfully in "The Cat's Paw" and "Pop's Tavern"; Ralph Fabri's "The Piano Concert" is refreshing and effortless humor.

The English representation is much as usual, the same paucity of ideas, expert technique and good taste. Stanley Anderson's drypoint "Timm's Smithy, Thame" is a new expression of his ability. Heretofore he has always been represented with engraving, in which he is especially talented and able. Mr. Anderson was trained as a metal worker and, as a result, has a special regard for an unbroken contour line and for clear definition. "The Hedger," an engraving, admirably illustrates this quality of his work, the clearness and cleanness of his plates. There is a lot of straightforward articulation in the prints of Frederick Austin and H. W. Simpson, and Robin Tanner's "Martin's Hovel" is very beautiful. True, there is more than a little eclecticism in the artist's devotion to Samuel Palmer, but there is enough brilliance of handling and individual approach to make it exquisitely reminiscent rather than a merely blatant translation.

The French group is very weak, both in number and innovation. Camille Berg's "Interior of a Cinema, Rome" is a delightful piece of work, but hardly important enough

CAMILLE  
BERG  
(FRANCE):  
INTERIOR OF  
A CINEMA,  
ROME

(Dry Point)







LOTTE WEGELEBEN (GERMANY): BEGGAR (ENGRAVING)



HEINRICH ILGENFRITZ (GERMANY): FISH TRADE (ENGRAVING)

to carry the weight of France's responsibility in graphic art. Yet Berg's print stands out, with no competition except for the freshness of Robert Cami's three engravings and the cool spaciousness of Louis-Joseph Soulas' landscapes. A good, strong Picasso, a sparkling Segonzac, or even a Dufy would have helped tremendously to give this section of the exhibition some claim to importance. Instead, it is completely lacking in force and effectuality.

Except for the prints by Cadmus and Jared French, it is really Germany's show. There is an unusual amount of conservative new stuff that has definite merit. Heinrich Ilgenfritz, a new name, has two prints with real style: "Fish Trade" has beautifully worked out pattern and a stimulating directness; "Pasture" is very like the Old Masters, but is well done. Lotte Wegeleben's three prints show an unusual ability to solve rather complicated problems of composition, and "Beggar," though unsavory in subject, is especially

worthy of note. There is freedom of drawing and a consciously loose rhythm in Maria Luiko's "Derelicts" and Rudolf Lesser's "Football." As was the case last year, Germany's artists seem chiefly concerned with landscape and there is no emphasis on economic or social subjects.

Taken as a whole, Chicago's print show is successful. It lacks the stodginess which is apt to predominate in the "assembled shows" to which we are subjected. There are some regrettable gaps. Poland has only one print, whereas in former years some of the bright spots have been in the Polish group. Soviet Russia has only one unimportant representation; but, after all, very little is being done in the Soviet in metal plate media, and one looks to them for lithography and wood-engraving. Aside from these shortcomings, the Third International Exhibition of Etching and Engraving was well selected. It has variety, some fine workmanship; but best of all, it has a number of truly live pictures.





WILLIAM S. MOUNT: SPEARING FOR EELS

Lent by the Hon. Selah B. Strong to the American Genre Exhibition  
of the Whitney Museum of American Art

## THE INNOCENT BYSTANDER

By FORBES WATSON

### AMERICAN GENRE

**M**R. LLOYD GOODRICH has coöperated with the Whitney Museum of American Art to present an exhibition of "American Genre, the social scene in paintings and prints." The collection is sympathetically selected. It supplements and contrasts with the preceding exhibition of "abstract" art and does its share in carrying out the larger purposes of the Museum, which are to give to its ever-increasing public a more comprehensive view of the ideals and accomplishments that have made American art what it is.

I have often speculated about what would have happened to our art if modern methods of communication had not been invented and if the American artist had been condemned to the limits of his home land. What would

have happened if no international ideas had reached our painters or our sculptors? Would we have become more contentedly and stalely provincial, or, unaffected by outside influences, would we have developed a native art, so sturdy that the present talk about the "American Scene" would be entirely superfluous?

To judge by the earlier examples in the exhibition, our painters, in developing a native art devoid of foreign influence, would have proceeded to examine life and the world about them in a much more kindly and optimistic manner than they do today, after going through a good many years of devotion to ideas from other lands. Out of this devotion, however, have come a breaking down of the pleasantly limited subject-matter of the past, a more venturesome spirit in painting as painting, and modern color.

This exhibition is particularly apropos since a revival of "subject" is the key-note of our most recent development, but "subject" is now approached in a different spirit. The early genre was anecdotal rather than controversial or doctrinaire. History, anecdote, idyll, were usually the purposes of earlier artists of genre. Satire, bitter and sometimes brutal social comment, are rampant today. The strong personality and technical mastery of such painters as Homer and Eakins would stand out anywhere, but, in general, the present day painting is more sophisticated than the earlier work, as painting. Nevertheless, in the early genre there is surprisingly competent technique. Great pains were taken and more time devoted to the making of a picture. The audience aimed at was mainly a lay audience whereas today, although the painter finds his support from laymen often as innocent of eye as our earlier audiences, the artist is much more likely to work for the approval of his fellow painters. Hence, a more elliptic style and a more sophisticated attack have replaced the earlier innocence.

#### FIFTEENTH CENTURY PORTRAITS

The loan exhibition of Fifteenth Century Portraits which has been attracting to Knoedler's crowds of deeply interested visitors, despite unevenness of quality, contains a sufficient number of precious items to correct the misapprehensions of those who believe in the inevitability of contemporary creative progress. Art does not progress, but knowledge does. This fact has been sharply brought home again by comparing the paintings in this exhibition with the people who have been studying them.

If we look, for example, at such outstanding portraits as the portrait of Isotta Degli Atti from the Clarence H. Mackay collection, which some experts have given to Pisanello and some do not consider the work of an Italian, with a modern portrait, or if we place beside a contemporary work those portraits of men holding pinks by Memling and Quentin Massys, respectively, the chances are overwhelming that we could not indulge in the folly of being self-righteous about our own painting progress.

In contrast if we compare the talk that one hears today at such an exhibition, with that of a less instructed period, we soon discover that immense strides have been made in the growth of critical knowledge. A much more professional and confident interest is now shown in such exhibitions. Attributions are questioned, if not completely dismissed, not, as in the past, by one occasional expert but by many of the newer scholars. To put it in another way the old master today has a much harder time to be convincing. For reward he receives a much warmer appreciation if he is convincing.

Not one but a dozen of these young scholars look with a somewhat despairing eye upon the "restoration" of the Castagno "Portrait of a Young Man." They look with an entirely unconvinced eye on the "Portrait of a Man" attributed to Crivelli. Their doubts connote special training, unavailable to fine arts students of the past generation. These rising young experts have won from their greater cultivation much more than the negative qualities of doubt. Their training has given them a quality of eye which, while permitting them to doubt the attribution of the Pisanello, for example, does not deny them the ability to appreciate its great beauty as a work of art. Furthermore, their inability to be fooled by false attributions or misleading "states" makes them savor all the more deeply the subtle distinctions of such finely characterized heads as those by Memling and Massys—two of the items in this collection which give it its true importance.

#### THE PHENOMENAL PROFESSOR WOOD

Recently I read a clipping from a newspaper which said that Professor Grant Wood was going to postpone indefinitely the creation of a painting bearing some such title as "Bath, 1880," because he felt that some of the critics had unjustly accused him of being in quest of publicity when he advertised in the newspapers of Chicago for a pair of genuine red flannel drawers of the period of the proposed "Bath." After reading this episode, I went to see the exhibition of drawings and paintings by Professor Wood, now at the Ferargil Galleries in New York, and was





HANS MEMLING: MAN WITH A PINK

Anonymously lent to the Exhibition of Fifteenth Century Portraits at the Knoedler Galleries



PISANELLO: ISOTTA DEGLI ATTI

Lent by Clarence H. Mackay, Esq., to the Exhibition of Fifteenth Century Portraits at the Knoedler Galleries





FISKE BOYD: COWS GRAZING

In the Artist's One Man Show at the Rehn Galleries

immediately confronted by his dealer with the statement that Professor Wood was deeply worried about being considered a gentleman versed in the higher arts of publicity. The Professor, it appears, had told his dealer that the development of a group of painters in Iowa which he had encouraged was to him far more important than his own painting.

Of course, Professor Wood would be most unfairly judged if he were blamed for our extraordinary public. Last year he was working on the Public Works of Art Project—this year he is a sensation. The transition is not as sudden as the last sentence suggests, for Professor Wood long had been developing a public all his own. He had already sold that painting whose title is more of a stroke of genius than the picture itself, "American Gothic," to the Chicago Art Institute. This artist is one of the men first appointed to do a decoration for the Post Office Department Building in Washington.

In an exhibition of sixty-seven items, only two paintings are for sale and American collectors who yesterday pursued the great trio, Picasso, Matisse, and Derain, are now in equally eager pursuit of Grant Wood. All this, so to speak, over night, and the result of a series of fortuitous events. To begin with, the artist has developed a style which is as easy to read; in its quaint precisions, as those romantic colorplates that Jugend used to publish when Professor Wood was still a young man. Perhaps they still print them—I have not seen them lately. Also this artist's social comments, expressed through the portraits of Revolutionary daughters and Victorian survivals, belong to a school of caricature which is extremely obvious. All these popular manifestations he does with a mechanical perfection which would enchant the neatest of interior decorators.

Although the Professor so hates publicity and rates his teaching above his creation, he



### AUSTRIAN WARDROBE

In the Museum of Folk Arts, recently opened to the public

has said some things about his own work that show how adept he is in talking what we commonly call "the language of the man on the street." This painter, speaking of himself, does not stoop to the cultivated. For example, of "Daughters of the Revolution" he says, according to the advertisement in the catalogue: "A pretty rotten painting carried by its subject-matter." This strikes me as being apt, correct, and true criticism. Of "Stone City," Professor Wood is quoted as remarking: "Too damn many pretty curves; too many personal mannerisms caused by fear

that because of a close, precise style of painting I might be accused of being photographic. I am having a hell of a time getting rid of these mannerisms."

Grant Wood has become a popular, an almost mythical figure. His success has been too quick, too hot-house, to be robust. But he has won a great many admirers and friends. Unquestionably, they all hope that, to quote once more his distinguished remarks, he will not continue indefinitely having "a hell of a time getting rid of his mannerisms."

*(Continued on page 312)*



# FORMS OF ART: III

## PHASES OF FANTASY

By E. M. BENSON

"Fantasy divorced from reason produces monsters; united, the true artists." GOYA.

I CONCLUDED my last article, *Phases of Naturalism*, by saying that "all roads lead to fantasy if they are pursued far enough." Perhaps I should have prefaced this statement with another and more fundamental one: namely, that to a lesser or greater degree fantasy is an integral ingredient of all the arts. This is so by reason of the rôle that the creative imagination plays in attaching wings to the heavier-than-air body of unsifted reality. You may personally prefer to journey on Cézanne's sturdy wings rather than risk your neck on the neo-classical stage props of Monsieur Ingres; to join hands with Donatello rather than with Luca Della Robbia; to travel in Rembrandt's company rather than in Snyders'; to pitch your tent in El Greco's camp rather than in Velasquez's. But, whatever your preferences, you must be aware that this artistic excursion—whether it take the form of a dance by Martha Graham, a workers' choral song by Hans Eisler, a film by Eisenstein or Pudovkin, or a fresco mural by Orozco—is an illusion of reality created by the controlled and directed imagination of its

author. By their very nature the arts are basically illusionistic; they transport us from the actual time-space plane of a contiguous world into the compressed frame of another. They may leave a sharper taste of reality on our lips—which the greatest works of art generally succeed in doing—but during the time we are under their spell, we are divorced from the world which swiftly envelops us when that spell is broken.

Most of us take this constituent aspect of fantasy for granted and do not think of it as such unless it becomes the dominant or controlling factor in a work of art. In general use, therefore, we more readily associate the term with Brancusi than with Maillol; with the symbolistic drawings on the Athenian funeral vases of the eighth century than with those of the fourth and fifth centuries; with the fetishistic arts of Negro Africa than with the arts of the Italian Renaissance; with Goya, Callot, Blake, Redon, Rops, Daumier, and Bruegel rather than with Chardin, Raphael, Le Nain, Constable, Eakins, Vermeer, or Sheeler. The lines of demarcation are, as you



(Left) MARTIN SCHONGAUER (1445?-1491):

Temptation of St. Anthony (engraving)  
Courtesy  
M. Knoedler and Company



(Right) RODOLPHE BRESLIN (1825-1885):

La Comédie de la Mort (lithograph)  
Collection  
J. B. Neumann



GOYA: Will No One Unbind Us? (Aquatint Etching) 1799. From *Los Caprichos*. Courtesy Metropolitan Museum of Art



JAMES ENSOR: Temptation of St. Anthony. (Painting) 1887. Courtesy of the artist

may well imagine, not very sharp. And those artists who like Salvator Rosa, Rembrandt, Tiepolo, Watteau, El Greco, Ryder, and hundreds of others, frequently stand on the frontiers of fantasy, must necessarily be excluded in favor of others in whose work the strange flowers of fantasy grow deeper roots. It does not follow that the latter are either more or less artistically worthy than the former. But only that they more nearly answer to the specifications of fantasy as we understand them.

In making my selections I was guided by several determinants: (1) Is the nature of the fantasy the result of the artist's own crea-

tive imagination? Or has he absorbed or appropriated group symbols of fantasy without refining them in the crucible of his own vision and artistry? (2) Is it the kind of fantasy that only seems fantastic because of the bathos of the subject matter or some other extra-artistic reason? (Most of the Pre-Raphaelites, the nineteenth century German romanticists, Davies, etc., fall into this category.) (3) Is the fantasy of a sufficiently high aesthetic calibre? If any work broke under the strain of this verbal inquisition, it was omitted and only those which could stand their ground were included.

The tree of fantasy has many branches, no



(Above) JACQUES CALLOT: St. Anthony Tormented (Etching) 1635. (Right) H. BOSCH (1450-1516): Hell (detail). Right wing of the Triptych "The Pleasure Garden" in the Escorial. Courtesy Metropolitan Museum of Art





two of which take exactly the same form. There are formal resemblances, to be sure, as between the included examples of Rowlandson and Dove or Thurber and Wilhelm Busch, which we might say are analogous phases of fantasy because the character of each is achieved by similar structural and psychological means. The point I wish to make, however, is that no matter what type of fantasy you examine, you usually find (there are exceptions, of course, but they are rare) not a blended union of finely resolved structural and human relationships, as in Cézanne or Uccello, but the dominance of one creative

duced by the dissociation of elements generally thought of as being associated, or their converse. That is why fantasy in art always produces so profound a shock on the observer. It is sensational; it plays over our conscious or subconscious minds like a teasing nightmare; it rekindles half-formed dreams and awakens slumbering superstitions; it brings us face to face with an elemental force, the part of which is greater than the whole. Its indirect appeal may be to our reason, but its immediate effect is gained by surprise—is a physical or psychical shock.

Demonology is one of the oldest and most



CEDAR MASK, HAMATSA TRIBE  
Northwest American Indian  
Representing Cannibal Spirit



HOKUSAI (1760-1849): Man-  
Eateress, Warai Hannya. (Color  
Block Print)



GOthic CHOIR-STALL CARV-  
ING. Fifteenth Century. Valenciennes  
Museum

element, or a limited group of elements, over all the others. If this dominance is in the romantic use of space, you get a De Chirico; if the emphasis is on a hyper-literal, almost neurotic objectivity, a Dali is the result; if diabolism gets the upper hand, a Bosch is born; if it is linear design for its own sake, divorced from any formal or psychological norm, a Jamnitzer grotesque is produced.

The variations are unlimited, as unlimited as the forms of art. And many of them are so complex they evade analysis. But whatever the fantasy of their forms, you can be fairly certain that they are the product of a particular kind of dominance of certain elements and the inevitable submergence of others. In art as in nature, fantasy is pro-

universal sources of fantasy in the plastic arts. It was convincing so long as the jaws of hell or their equivalent were held open by hallucinatory fears. The home of demonology was Asia; its birthplace, Egypt. India filled the niches of her temples with the blood-curdling images of Kali and the fierce hundred-armed Shivas. Perhaps the starkest examples of the demoniacal were given us in the arts of the North American Indian, the Pre-Conquest Mexican, and the African Negro. In the western world, Teutonic paganism and Christianity, in itself an eastern importation, grafted fresh pictorial symbols of diabolism on those already existing. Flanders and Germany, especially, were the playground and hot cauldron of this strange marriage. Until



GUADALUPE POSADA: *The Bicycles* (Woodcut) 1900.  
Courtesy the Metropolitan Museum of Art



ALBRECHT DURER (?):  
Medallion; c.1510

the close of the middle ages it was Lucifer who held the fate of mankind in the balance. Hell was glutted with sinners. In heaven the celestial musicians played to a small audience. The delights of temptation were more attractive than the rewards of virtue. Saint Anthony symbolized this struggle between the flesh and the spirit.

Martin Schongauer, a true son of the fifteenth century, had, we are told, an eye on the box-office receipts. He knew his audience and gave it a Saint Anthony it could understand. (See illustration.) Subtle dramatist that he was, he showed us Saint Anthony, not in the act of conquering temptation, but struggling against it. He has his head in the clouds of spirit, but the demons of the flesh wage a

relentless war. The happy ending supplied by the Church Fathers was ignored by Schongauer because it would have been toothless drama and false to the realism of life as the people of the time knew it. Although, as the art historians contend, Schongauer may have stolen some of Roger van der Weyden's thunder in fashioning his demons, he made a large, inventive contribution of his own. His print is unique for another equally important reason. Schongauer succeeds in holding this surging mass of hybrid monsters within a controlled linear design. The forces of good and evil may be at war, but the aesthetic elements are peaceably resolved.

For Hieronymus Bosch, "the author of true nightmares," and the most inventive inter-



(Left) GEORGE GROSZ: *Cannibal in Modern Dress* (Drawing) 1920. Courtesy of the artist. (Above) JACOB BURCK: *Disarmament Conference* (Lithograph) 1930. Courtesy the artist



preter of the demonology of the fifteenth century, fantasy ran a more unbridled course. By comparison Schongauer's art seems cold and restrained. Bosch is tempestuous and rides the Pegasus of his visions wherever it may take him. He knew the face of Satan and his dark progeny better than any artist of his time. The devil, he knew, walked among men, putrifying the air with his foul breath; impregnating the bodies of sleeping women; snatching babies from their cribs; whispering depravities in the ears of the lustful; goading the thief to steal, the idle to drink, gamble, and fornicate. Insatiable cannibal, he breakfasted on the bodies of the damned. Satan was a symbol of the troubled conscience of the fifteenth century. Bosch understood this conscience; what he painted was not the visible aspect of a people, but their invisible dreams, the fears of a tormented and harassed humanity, blinded by superstition and oppressed by poverty.

Had Bosch decided to tell this to the people with the directness of a Grosz, a Goya, a Daumier, or a Burck, he would have been strung up for the crows to pick at. He put his gospel in the form of an allegory. (Allegory, in itself, is often an evasive device made necessary by the curtailment of free thought and speech, the desire to pull one's punches, or to camouflage one's true feelings; and its use in the arts of the world was largely deter-

mined by these factors.) Bosch kept his tongue in his cheek. He showed the people the physiognomy of hell. (See illustration.) But instead of being terrified, they were amused. They saw themselves being fed to an immense bird with a human body perched on a high chair; lustfully embraced by swine, by birds with the wings of butterflies, by demons with hands of twigs; tortured on the rack of musical instruments. They saw headless humans balancing eggs on their bent backs; a female gambler with a huge die on her head and another with a blade through the palm of his hand; and Saint Anthony unmolested in a corner of the picture reading his Bible.

Bosch is an anecdotist and makes no apology for it. Composition, in the classical sense, is less important to him than having his fancy free. He makes no attempt to organize his picture in depth, but places his figures on the first plane of the canvas like so many flowers on a *millefleur* tapestry.

As we approach the Reformation, the devil begins to lose his sting. He may look ferocious, but we suspect that his bark is worse than his bite. Jacques Callot's enraged and belching demon chained to the ceiling of hell strikes one as a brilliant extravaganza—a richly inventive, maliciously sardonic piece of fantasy. Its satanism is almost wholly divorced from man's fate in this world or the



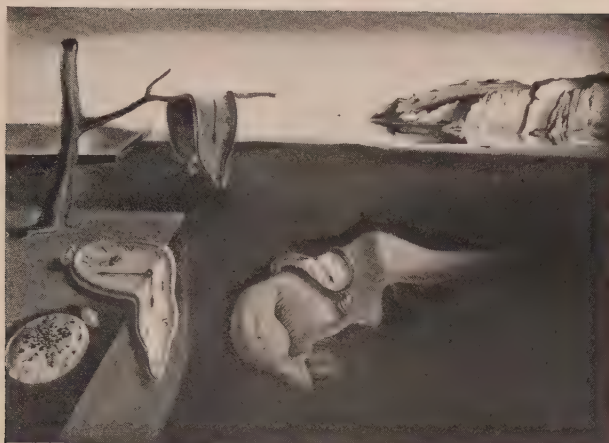
ODILLON REDON: On the Horizon (Lithograph) 1882



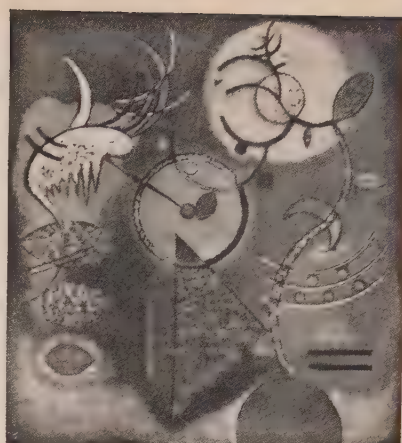
Woodcut Illustration for the Matthew Gospel. From a "Blockbook" edition of *Arts Memorandi*. Early Fifteenth Century



MARC CHAGALL: The Village and I (Painting) 1912



SALVADOR DALÍ: *The Persistence of Memory* (Painting) 1931  
Collection Museum of Modern Art



KANDINSKY: *Stilles* (Painting) c. 1920  
Collection Erfurt Museum

next, and does not invite one to read one's self into it. It is a stage-setting for a play that never begins.

As we approach our own age, we see the elements of demonology watered down into the macabre and the grotesque. The devil and his emissaries even begin to laugh sardonically (see Hokusai's "Man-Eateress"), or are used by the social satirists to impersonate individuals or things that have incurred their particular displeasure. In the work of Felicien Rops, woman becomes the satanic temptress of mankind. In most examples of the macabre, the skeleton, symbol of death, replaces the devil and does his dirty work for him. But even the symbol of the skeleton is converted in our own time into a satirical pictorial weapon. (See, for example, the illus-

trations by Grosz, Posada, and Burck.)

In other words, the symbols of the satanic, the macabre, and the grotesque, formerly used to create bogies for the purpose of indoctrination, are now either placed in the service of a highly personalized fantasy (see Bresdin's "Comédie Morte" and James Ensor's "Temptation of St. Anthony") or, as in the case of Goya and the social satirists, placed in the service of reason. This rational use of demonology to dispel the incubi of darkness and enshrine the powers of light has produced, and gives promise of producing, the noblest fruits of fantasy. For instead of being controlled by his dreams, the artist now controls them. He is employing the tools of fantasy to expand human understanding. The compositional framework of his art must inevitably



(Above) PIETER BRUEGEL, THE ELDER: *Land of Cockayne* (Painting on Wood) c. 1567. Munich Pinakothek. (Right) PAUL KLEE: *Repas Varié* (Painting) 1928. Collection J. B. Neumann







ANDRÉ MASSON: Cock Fight (Painting) 1930  
Courtesy Gallery of Living Art



CHRISTOPH JAMNITZER: Grotesque (Wood Engraving) 1610. From the Artist's *Neuw Grottesken Buch*.  
Courtesy Metropolitan Museum of Art

become increasingly structural to support and clarify this new rationalism.

Goya is a perfect, though rare, example of this type of artist, being both a superbly sensitive artist and a clear-visioned social commentator. His etchings for the "Proverbs" and "Caprices," and the original drawings for many of these plates in the Prado Museum, place him, as a black and white artist, in a class by himself. Grosz's art is both more direct than Goya's and less lyrical, and, if it is possible to weigh aesthetic values, less significant artistically. What Grosz gains in trenchancy, he loses in subtlety. He destroys his victims with an axe, which is, perhaps, the way they deserve to be destroyed. Goya neatly

dispatches his with a stiletto. In some respects, Grosz is nearer to Bosch than to Goya. He enjoys the macabre for its own sake and can seldom resist the temptation to add personal pictorial notations of a horrifying or romantic nature that weaken the force and unity of his message.

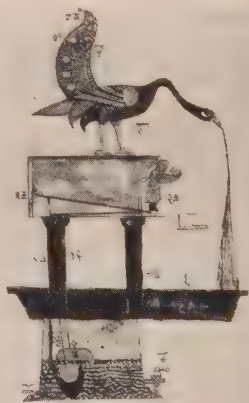
The fine marriage of fancy and reason which we find in Goya is also to be found in a comparable form in Pieter Bruegel. Except for the engravings and drawings which he did in the spirit of Bosch, his work is never nightmarish. It is whimsical, fanciful, sardonic, and his wit, robust and lusty. And unlike Bosch, he is never didactic. His painting, "The Land of Cockayne," though not the



DAUMIER: Every Sugar Cane Has His Day! (Lithograph). Courtesy  
J. B. Neumann



WILLIAM BLAKE: Behold Now Behemoth (Engraving) 1825. For the *Book of Job*. Courtesy Metropolitan Museum of Art

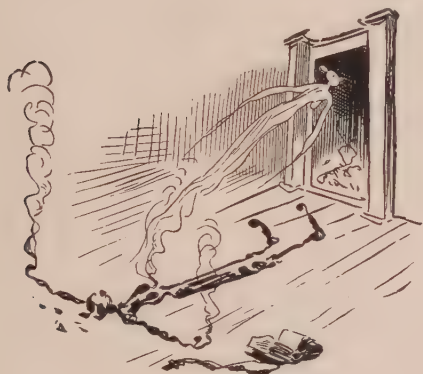


AL-JAZARI: Leaf from an Arabic Treatise on Automata 1206. Courtesy Museum of Fine Arts, Boston

most fantastic of his works, is the one in which fantasy gains strength and clarity through an extraordinary control over the architectonic elements of his picture. From this point of view, it is perhaps his finest work. I know of no other canvas in the history of art in which fantasy is made to speak so flawless a plastic language.

The legend of Cockayne had been sung by the troubadours of Flanders for several centuries before Bruegel came to use it. He converted it into a pertinent and timely satire, the meaning of which art historians are still wrangling over. Maeterlinck in his book,

across the foreground of the picture; a roasted chicken is stretching its headless neck on a platter; a roast pig with a knife in its side is waddling toward a clump of cactus made of pancakes; pancakes also tile the roof of a hut, sheltering a helmeted gentleman, into whose yawning jaws a roasted bird is about to descend; the fence, barely visible in the middle ground of the picture, is made of intertwined sausages; and in the extreme background, we see the legendary mountain of porridge through which a newcomer with spoon in hand has eaten his passage into the land of Cockayne.



WILHELM BUSCH: Death of Helen  
(Drawing) 1872. From the Artist's Book  
*Die Fromme Helene*

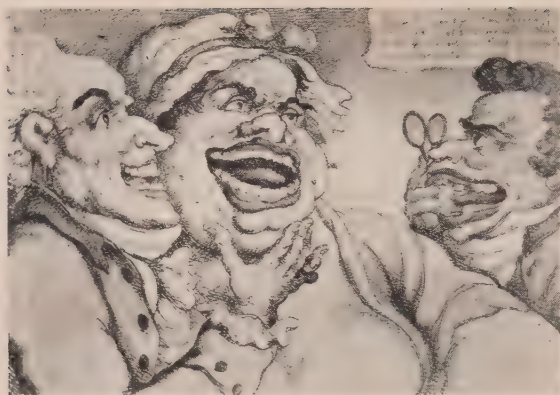


JAMES THURBER: Illustration. Courtesy  
the Artist and the *New Yorker*

*La Genre Satirique Dans La Peinture Flamande*, offers the most plausible theory. "Probably," writes Maeterlinck, "he wanted to satirize those of his compatriots who were too prone to give themselves up to gluttony and idleness, or to point out, as the future proved, that those of his countrymen who were too exclusively concerned with their physical well-being would ultimately effeminize their physical strength and moral virility and make themselves ripe for oppression and tyranny." And the picture seems to bear out this interpretation. Three figures identifiable as a peasant (with his flail), a soldier (with his lance) and a scholar (with his book) are resting in the shade of a tree after having eaten themselves into insensibility. The remnants of their gluttony are strewn about them to haunt their dyspeptic slumbers: an animated egg-shell is propelling itself gingerly

This fantasy of Bruegel's helped many a present-day fantast to feather his pictorial nest. Klee, Kandinsky, Kubin, Chagall, Dali—they all drank deeply from the Bruegelian well. Most of them have made so large a contribution of their own that their borrowings are barely recognizable. Of the contemporary fantasists, among whom I include all those bearing the Surrealist trade-mark, Paul Klee has unquestionably the most resourceful and fertile imagination. If any one artist can be said to be the twentieth century equivalent of Bruegel, Klee more so than any other living artist deserves that honor. I have reproduced Klee's painting "Repas Varié" rather than any other for two reasons: it illustrates a phase of his fantasy that is little known; it provides a key to the sources of this fantasy. It is apparent that the house numbered "5" is his own, or rather was his own when he was





ROWLANDSON: A French Dentist Showing a Specimen of His Artificial Teeth, etc. (Engraving) 1811. Courtesy J. B. Neumann



ARTHUR G. DOVE: Woolworth's (Montage) 1923. Courtesy An American Place

teaching at the Dessau Bauhaus Academy; and that Mr. Hassenpfeffer will be the succulent "plat du jour" of the party.

This use of personal symbolism is just as concrete for us today as were the group symbols embodied in mediaeval illuminated manuscripts or the art of the fifteenth century woodcut (see the "Ars Memoranda" illustration) in their day. It is used now, as it was then, as a kind of pictorial shorthand. To be understood, however, this shorthand must be decipherable by those who see it. The personalized fantast is forced therefore, to clothe his symbols in forms that are basically representational.

It is one thing, however, to communicate a sensuous or physical symbol, and quite another to get across a mental one; to make the

impalpable palpable, without becoming completely abstract. Odillon Redon did this with exquisite sensibility. Kandinsky's achievements in this sphere, before his art became purely abstract, were less subtle than Redon's, but he gave himself much larger plastic problems. His painting, "Stilles," (there is no single word in English that suggests the hushed, vibrationless quiet of the German word), goes about as far toward the abstract as this phase of fantasy can go, without completely shattering the image symbols. Chagall manages to communicate a mental state by the juxtaposition of pictorial symbols, rather than through the more sensitive plastic means of Redon and Kandinsky. As for Salvador Dali, the Surrealist impresario and bandmaster, I am inclined to suspect that his mental states,



(Left) ALFRED LE PETIT: The Thistle, M. Tirard (Colored Lithograph) 1871. From the Political Portrait Portfolio *Fleurs, Fruits & Légumes du Jour*. Courtesy Eichenberg.



(Right) ALFRED STIEGLITZ: Portrait of Dorothy True, 1919. Courtesy An American Place.

which he declares are wholly irrational, are largely self-induced or provoked by an overdose of Kraft-Ebbing, or both. He is a brilliant academician who can paint a fly's whiskers or larvae like an old master. The only difference between Dali and a painter like Luigi Lucioni is that Dali knows the literature of eroticism and psychoanalysis and Lucioni probably doesn't. Dali's fantasy—for we must grant that he has it, even though it isn't entirely his—is the offspring of a hyper-literal imagination, somewhat akin to putting one's dreams under a microscope.

The story-teller, or pictorial illustrator, creates his fantasy by following approximately the same literal line of reasoning. When William Blake wanted to illustrate the couplet, "The caterpillar on the leaf Reminds me of my mother's grief," he drew a caterpillar with the head of a baby cradled on a leaf. It is the most direct sort of imagery that it is possible to create. Children do it instinc-

tively. So do our best illustrators: Busch, Kubin, Thurber, Doré, Grandville, Masereel. The fantasy of the social satirist is equally literal. What could be more literal than Rowlandson's "Doctor Charmant, the French Dentist Showing A Specimen of his Artificial Teeth and False Palates"? Daumier's "Every Sugar Cane has his Day"? Alfred Le Petit's "The Thistle, Monsieur Tirard"? What also contributes to the fantastic content of these works is the cross-blending of nature's morphology and man's. In Brancusi's portrait of Nancy Cunard we get a cross-blending of the morphologies of bird and woman, and a comparable mixture in Miro's "Figure."

Perhaps it is the fantast who, after all, gets closer to the truth than anyone else, for instead of giving us an idealized transmutation of reality or a photographically accurate record, he gives us only its most salient and telling features after they have been distilled in the alembic of his fantasy.



BRANCUSI: Portrait—Nancy Cunard (Wood) 1927. Courtesy Brummer Gallery



JOAN MIRO: Figure (Pastel) 1934. Collection A. Conger Goodyear



POLYCHROME WOOD MASK. Belgian Congo. Courtesy Museum of Modern Art



# TOOLS AND MATERIALS

## IV: GOUACHE

By OLIN DOWS

ACCORDING to Webster, gouache is "a method of painting with opaque colors which have been ground in water and mixed with a preparation of gum." In an earlier French art dictionary, egg tempera is spoken of as "gouache."

In the following discussion, however, gouache means any opaque color used with a water medium on paper, parchment, or cardboard. It would usually be water color paint mixed with Chinese white, but it might be tempera colors, or poster colors. The word connotes something light and informal. A gesso or canvas painting in opaque color I would call tempera, whether the binder was actually egg, gum, or Monk Théophile's iris and cabbage juice. The following technical note is limited to this personal and loosely defined phase of opaque water color painting.

Historically, it is harder to make such a limitation. The first colors were presumably water colors or dyes. When mixed with white, gouache, to all intents and purposes, resulted. Consequently, the colored Chinese, Japanese, and Korean silk and parchment paintings, the Persian, Indian, and mediaeval miniatures and illuminations, the parchment portraits done under Louis XIII, seventeenth- and eighteenth-century fans, many small sketches and compositions, and particularly Dutch and English landscapes, would fall into that class. Almost all modern painters who have used water colors or ink washes have used white to some extent; while many, like Lautrec, Meissonnier, Eakins, Brangwyn, Weston, Davies, have used it a great deal.

I am concerned with gouache as a current medium, its characteristics, qualities, and effects, and the technical problem of its handling. This handling is almost exactly as in water color. Most of the rules that apply to one apply to the other. The effects, however, differ. A water color is made by painting around the lights, and a gouache by applying the lights. It is the same general

difference between fresco and oil painting: with one the brush work tells in the half tones and shadows; with the other in the lights. (Though a gouache may of course be built up both ways from a half tone.)

There are three main uses of gouache. The first one is purely for cleaning, retouching, and correcting water colors. It is the least important. It is like the "al secco" touching up of a fresco (that raised Michelangelo's scorn). The gouache is ashamed of itself. It tries to be invisible. It hides a mistake, corrects a color, makes a burst of light that would have been better made by a wash over clean paper. Many water colors have gouache used this way.

The second use is the hybrid mixture with water color. It is the most common and the most interesting. It intensifies a tone, gives a particular texture or quality to some part of the picture, greys, or gives weight to a color, accents some detail. Here the medium is used for its own particularities. Transparent water color shadows with loaded lights give a play and interest to the surface. A point may be accented (as in one of Delacroix's first sketches for the "Massacres of Scio" where the horseman's turban is lighted by a few swift strokes of white). The texture of an area may be changed by the addition of white worked in a wash, as for instance a foggy and near look to a deep blue sky.

The third use is as a complete and homogeneous medium, where white is mixed in all the colors and where the quality of the whole picture is tinged by opacity. A number of Lautrec's sketches, some of Davies's small landscapes done on grey paper, many sketches for murals, scenery, posters, illustrations, works by Picasso, Hugo, Chagal, Jacob, and Maril fall into this class.

In general the method and the materials are the same as in water color. I use Newman's or Windsor and Newton's tube colors, mixed with Chinese white (usually the most bril-



EDWARD WESTON | GIRL READING (GOUACHE)  
Courtesy Phillips Memorial Gallery



liantly drying white I can get. The Newman's white is excellent for correcting and mixing, but it is subdued when dry). It is a good idea to have lots of water—changing it continually—and plenty of clean rags, a sponge, and a palette or large plate which should be cleaned often as it is very easy to get dull muddy tones with much mixing.

There seems to be more reason for gouache on a tinted paper than on a white one. After all, no color mixed with white is as brilliant or clean as a clear color washed over white paper (though it may have more weight—and has certainly an individual quality). And cardboard, thick wrapping, writing, or drawing paper work well. Thin charcoal papers, though excellent in color, don't absorb water. They puddle and rib.

Gouache works best on a wet paper, whether it is being used to correct a water color or as a mixed medium. The color sinks in, becomes an integral part of the surface. If applied dry, it is apt to look raised and chalky. It doesn't amalgamate.

Like fresco colors, gouache colors lighten as they dry. Moreover they don't do so evenly; the dark tones change less than the light ones. In this, as in every other kind of painting, much depends on the individual

color, and on the kind of white one uses.

White may give a color more weight; it always greys it. Adding white often changes the color you would expect. In a purple made with ultramarine and alizerine, the white deadens the resulting mauve, and gives it an almost brownish tinge. White usually makes cool lights.

One often gets curious edges and brush strokes when putting thin color over a heavy underpainting.

In making a gouache, I take a block of heavy tinted paper, usually a warm or cool grey (whichever suits the subject the best), or a sheet of paper tacked to a board, make a light pencil drawing, soak the paper thoroughly with a sponge, and when it has begun to dry, brush in my half tones working from the darker to the lighter tones, and from the brighter to the more neutral colors. The latter are often taken care of by the paper or by a very thin glaze of color. Sometimes I'll paint the whole picture in clear color before adding white.

When the middle tones are well blocked in and the paper is beginning to dry, I add the accents and the lights.

But as anyone who paints knows, there are no rules; each subject makes its own method.



OLIN DOWS: DINING SALON



ALESSANDRO ALLORI: VENUS AND CUPID

Recent Gift of Samuel H. Kress to the Los Angeles Museum

## SPEAKING ABOUT ART

BY PHILIPPA WHITING

### *More International*

THE Carnegie Institute has announced that it is already hard at work on its 1935 International which, in a number of ways, will be different. The most important innovation, according to the Institute's release, is in the altered scope of the Exhibition, extended to include more European nations, and four Spanish American countries: Mexico, Argentina, Brazil, and Chile. The Fine Arts Committee of the Institute has considered inviting certain of the South American countries for some time, but has hesitated because of the extra expense involved. There are as yet no additional funds available, but it has been decided that economies can be made in other directions so as to make the International more international. Twenty-one countries will be represented: the United States, Great Britain, France, Italy, Spain, Germany, Norway, Sweden, Poland, Belgium, Holland, Austria, Switzerland, Union of Soviet So-

cialist Republics, Czechoslovakia, Hungary, Canada, Mexico, Argentina, Brazil, and Chile. Approximately the same number of paintings will be shown as in the past two years—three hundred and fifty.

The jury will consist entirely of artists—a reversion to past practice.

The Institute does not emphasize particularly the importance of its third change in policy, but it is extremely significant in itself and as a precedent. There will be a "more equitable" distribution of the prize money. The first prize will be reduced from \$1500 to \$1000, the second prize from \$1000 to \$600, and the third prize will remain at \$500. The money saved by these reductions will be applied to awards for honorable mentions: first honorable mention \$400, second honorable mention \$300, and third honorable mention, \$200. The popular prize of \$200 and the Garden Club prize of \$300 will be awarded as usual.





CHARLES  
CHILD:

PORTRAIT  
OF RICHARD  
MYERS

Lent by  
Mrs. Henriette  
Noyes to  
the Exhibition  
at the  
Worcester  
Art Museum

Prize-giving in general is an out-worn symbol—a relic of an enthusiastic and unrealistic age whose economics were based on Cinderella and the Prince. The latter is a charming story unless it is laid in a kingdom in which there are three thousand Cinderellas, every one beautiful and good, and only five princes to go round, at which point something happens to the inevitable-reward theory that is so satisfying a feature of fairy stories. Critics have long pointed out that to answer the artist's economic problem by means of prizes is about as logical as to solve our unemployment difficulties by doling out lottery chances. But no change is brought about by

the disinterested observer; it has to be demanded by those actually affected, and if the prize system is discarded, it will be because the artists are disgusted with it. Most of them are. To distribute the Carnegie's prize funds so that six artists benefit instead of three is definitely an improvement. Perhaps the next innovation will be to make of the Institute's thirty-five hundred dollars a purchase fund, so that its administration might be governed by the demands of a growing permanent collection rather than by the present arbitrary and meaningless conferring of honors, which is not wholly satisfying.

The International will open at Pittsburgh

October seventeenth and will close December eighth. The foreign pictures will afterwards be shown at two other museums, Cleveland and Toledo.

### *For Its Own Sake*

IN showing the paintings of Charles Child at the Worcester Museum, Francis Henry Taylor describes his work as "stamped with an exquisiteness, and a desire for beauty of form and spirit that one cannot find among the abstract exercises of the *cognoscenti* or in the platitudes of the left wing sociologists." He continues, "In bringing him to the public attention at this time, the Museum is looking forward to a day when painting may be enjoyed and bought for its own sake rather than for its values as political or intellectual propaganda."

### *Folk Art, Williamsburg and Points North*

MRS. John D. Rockefeller, Jr., whose gift to Dartmouth College (modern art, American Indian art, and American folk art) was announced in the last issue, is continuing her policy of making her collections widely useful. A group of two hundred and fifty examples of American folk art has been loaned to Colonial Williamsburg, Incorporated, and is installed in the restored Ludwell-Paradise House, one of the buildings which has regained its eighteenth-century aspect in the restoration of Williamsburg by John D. Rockefeller, Jr.

Mrs. Rockefeller's collection of folk art, in the making over a period of years, has done much to stimulate general interest in this field. Parts of the collection have been exhibited in American museums, and it has been requested by museums in Europe. Almost simultaneous with the opening of the museum in Williamsburg is the announcement of the opening of the Folk Art Museum in New York City, housing the Nadelman Collection, which, unlike Mrs. Rockefeller's, includes the folk art and crafts of Europe as well as the United States.

Folger Cahill, of New York, who has made

an intensive study of American folk art and who arranged the exhibition in Williamsburg, said of the collection:

"The painting and sculpture in this collection is called folk art because it is an expression of everyday people, made by them and intended for their use and enjoyment. It is not the expression of professional artists, and it has little to do with the fashionable art of its period. It does not come out of an academic tradition passed on by schools, but out of craft tradition plus the personal quality of the rare craftsman who is a born artist. . . . The work differs from European folk art in that it has been produced not by peasants immemorially attached to the soil, but by craftsmen and by amateurs from almost every walk of life. . . . It is an honest and straightforward expression of the spirit and experience of provincial America, vigorous, naïve, with a great deal of aesthetic quality, and rich in documentary interest. . . ."

### *Living Artists, Brooklyn*

THE Brooklyn Museum opened in March its Gallery for Living Artists, under the direction of Herbert B. Tschudy, Curator of Contemporary Art. In the past, the Museum has given systematic encouragement to living artists through exhibition and purchase, but their work has always been shown with other work. The new gallery, a logical outgrowth of past policies, will be devoted exclusively to contemporary expression and will show approximately ten exhibitions a year, the May or June exhibition remaining on view throughout the summer.

### *Government Art*

A BRIEF announcement was made last month of the thirteen artists\* already appointed to carry out the decorations in the new Justice and Post Office Department Buildings in Washington. The April Bulletin

\**American Magazine of Art*, April, 1935; page 236. The artists are: Thomas Benton, George Biddle, John Steuart Curry, Rockwell Kent, Leon Kroll, Reginald Marsh, Henry Varnum Poor, Boardman Robinson, Eugene Savage, Maurice Sterne, and Grant Wood, painters; Paulanship and William Zorach, sculptors.



AMIDA  
BUDDHA,  
JAPANESE,  
TWELFTH  
CENTURY

Recent gift  
of Mrs. H. G.  
Carnell to  
the Dayton  
Art Institute



tin of the Section of Painting and Sculpture of the Treasury Department carries fuller information. The remaining eleven painting and eight sculptural commissions, we learn, which will complete the decorations of these two buildings, will be filled through limited competitions, open to painters and sculptors who received one or more votes of the Advisory Committee and to a group of painters and sculptors added by the Painting and Sculpture Section.

The competitions will be carried on by the Painting and Sculpture Section, and recommendations for commissions will be made by

the Section, in consultation with the Supervising Architect's office, the architects of the buildings, and with Charles Moore, Chairman of the Fine Arts Commission in Washington. There will be an advisory jury for painting competitions composed of Ernest Peixotto, President of the Society of Mural Painters; Jonas Lie, President of the National Academy of Design; Bancel LaFarge, Eugene Speicher, and Henry Schnakenburg; and an advisory jury for sculpture competitions: Anna Hyatt Huntington, Paulanship, Maurice Sterne, and William Zorach.

In announcing this competition, the Section

of Painting and Sculpture emphasizes that those artists who coöperate by submitting designs are in a far stronger position than they would be in entering the ordinary competition for a specific project. In the future the work of the Section will include other buildings, and opportunities for more and more artists. Designs of outstanding quality, even if they do not win a commission for the decoration of the Justice Building or the Post Office Department, will be considered when future jobs are given out and will thus furnish a body of valuable reference material on the potentialities of the artists of the country.

### *Accessions*

THE largest addition yet made to the collections of the Harrison Gallery of Contemporary Art, Los Angeles Museum, was in the recent gift of twenty-three aquarelles and drawings to the people of Los Angeles. The following artists are represented: Rodin, Marc Chagall, Raoul Dufy, Forain, Marcel Gromaire, Per Krogh, Rouault, Vlaminck, Leopold Survage, Roger de la Fresnaye, Degas, Pascin, Kisling, Guys.

Mrs. H. G. Carnell, donor of the Dayton Art Institute Building, has recently presented the Institute with a very important Japanese



EDOUARD  
MANET:

KNEELING  
MONK

Recently  
purchased by  
the Museum  
of Fine Arts,  
Boston, from  
Marie Sterner





LENORE B.  
STERNBERG:

# STUDIO INTERIOR

Winner of  
the James  
Carey Evans  
Memorial  
Award in  
the Second  
Biennial  
Exhibition  
by Artists of  
Buffalo and  
Western  
New York

sculpture. The figure, a twelfth-century wooden Amida Buddha, was originally in the Mikawa Buddhist Monastery. It is listed in "The Famous Treasures Directory" of the Japanese Government. Due to the recent Japanese laws prohibiting the exportation of national treasures, it is doubtful that many other sculptures of comparable importance will find their way to the United States in the future.

A sixteenth-century Florentine painting by Alessandro Allori, pupil of Bronzino, has been given the Los Angeles Museum by Samuel H. Kress, of New York. The picture was painted about 1570.

## *Buffalo and Western New York*

THE Albright Art Gallery showed during March the Second Annual Exhibition by Artists of Buffalo and Western New York, heralded by what the Gallery terms "a full-fledged artists' squabble" over their new policy of opening the show to all artists irrespective of their membership in any artist groups. Previous to last year, and for forty years back, the exhibition had been held in the Gallery entirely under the auspices of the Buffalo Society of Artists, open only to members, and selected by a local jury. The Gallery Direc-

tors, feeling that the Society no longer represented all the artists of Buffalo, took over the responsibility for the show, opened it to all artists, and invited an out-of-town jury—a policy used by other civic art museums sponsoring shows of their local artists. The jury in this case was composed of Bertram Brooker, artist and critic of Toronto; Daniel Catton Rich, of the Art Institute of Chicago; and Homer Saint-Gaudens of the Carnegie Institute.

Mr. Walter Gordon of the Albright tells us that the show included most current fashions, from American scene to abstractions, from surrealism to proletarianism, but that in general it was unmistakably more vital than former local shows.

## *Water Colors, Chicago*

THE Art Institute of Chicago's International Exhibition of Water Colors, opened on March twenty-first, included for the first time the water color paintings of Indians of the Southwest. In its release, the Institute quotes Oscar B. Jacobson: "The Anglo-Saxon smashes the culture of any primitive people that gets in his way, and then, with loving care, places the pieces in a museum." Austria, France, Germany, Great

Britain, Holland, Hungary, Italy, Japan, Mexico, Persia, Roumania, Russia, Spain, Sweden, and the United States are represented. There are two one-man shows within the big exhibition, Isaac Grünewald, of Sweden, and Peggy Bacon.

### *The Fauves—Philadelphia*

THE Pennsylvania Museum of Art continued its French series in March with an exhibition of "The Fauves—1900." Also on view were prints by Joseph Pennell from the collection of Ellis Ames Ballard.

### *American Lithography*

FROM its recent exhibition of American Lithography from Currier and Ives to the Present Day, the Dallas Museum of Fine Arts has purchased prints by Robert Riggs, Victoria Hutson, Glenn O. Coleman, and Henrietta Shore. Thirteen prints were sold to Dallas collectors during the course of the exhibition.

### *Whitney Art at Seattle*

A SELECTION of paintings from the permanent collection of the Whitney Museum of American Art, New York, was shown during March and April at the Seattle Art Museum. The group was chosen as representative of outstanding American painting today. Also on exhibition was the Seventh Annual of the Northwest Printmakers.

### *Variety at Los Angeles*

AS the result of the efforts of William Preston Harrison, collector, a series of important paintings from American museums will be shown in the Los Angeles Museum. All important art schools, old and new, will be represented, and Los Angeles hopes that eventually it will have a permanent collection of such works, in keeping with its size and cultural importance as America's fifth metropolis. First painting: "The Song of the Lark," from the Chicago Art Institute.

In the Library Art Gallery, the Los Angeles Art Association showed during March the first exhibition of the art of the motion

picture. Actual examples of original drawings, designs, sketches, and models for settings, costumes, and properties, were exhibited under the direction of Hans Dreier, Supervising Art Director of Paramount. It is the first of a series of exhibits aimed at showing the work of outstanding artists in the motion picture field.

### *Guggenheim Art Fellowships*

THIS year's Guggenheim Fellowships were awarded to the following artists: Henry Elis Mattson, painter, for creative work in painting, abroad and in the United States; Yasuo Kuniyoshi, painter, for creative work in painting in Mexico and the United States; Frank Mechau, painter, renewal of his fellowship for creative work in painting in the United States; Federico Lebrun, painter, for creative work in drawing and painting in the United States; Carl Walters, ceramist and sculptor, for creative work in glass, especially as applied to sculpture and architecture, in the United States; Vincent Glinsky, sculptor, for creative work, in sculpture in the United States; Mitchell Fields, sculptor, renewal of his fellowship for creative work in sculpture abroad; Carlotta Petrina, artist, renewal of her fellowship for creative work in book illustration in the United States.

A fellowship was granted to Suzanne La Follette, who will make a study of the relation of the artist to the economic and cultural development of his time. Miss La Follette will try to determine what effect the economic situation may have had upon the production of great art in the past.

### *Two Notes on Radio*

THE use of the radio in art education has been notably extended by the Cleveland Museum which has been investigating methods of applying its possibilities since 1927. Coöperation between museum, radio, and the local papers has provided a valuable series of lessons in art appreciation for the schools; a series on the arts, crafts, and personalities, of "Colonial Days," has been given under the auspices of the D.A.R. Lately a more ambi-

(Continued on page 312)



# NEW BOOKS ON ART

## Art and Industry

By Herbert Read. New York, Harcourt, Brace, and Company, Publishers, 1934. Price, \$3.75.

IT IS a pleasure to read a book about industrial design which is both sensibly and beautifully written. Mr. Read, who can write with equal facility and authority about poetry, has rigorously excluded from his definition of the word *design* any connotation of the *arty* or *precious* qualities too often justly associated with the design in industry movement. At the same time he does not fall into the fallacy of functionalism at the other end of the scale.

Throughout the entire book Mr. Read demonstrates a masterly grasp of his subject. He follows an eminently sane critical path from his initial inquiry into art and the machine since the industrial revolution, through a detailed survey of the organic and inorganic materials of production, through the necessarily dreary account of art education in the industrial age, to the reasonable, rather than revolutionary, conclusion that all professional art schools, unless, like the Bauhaus, they be given the complete productive facilities of a factory, might as well be closed.

As a sample indicative of Mr. Read's wide knowledge and understanding of modern design problems, I quote from his section on Construction:

"Ethically it is argued that there can be no joy in work for which the individual is not personally responsible, and that where there is no joy there will be no goodness. But even if we assume that these factors have disappeared under machine production, another has entered which may compensate for them. This is the art of *construction*. . . .

"Le Corbusier has drawn a distinction between the engineer and the constructor which gives the proper justification for the new word. Engineering is analysis and calculation; construction is synthesis and creation. The engineer, so to speak, relies on his measuring rod, and is satisfied if the result works. But a constructor, such as Le Corbusier himself, has a passion for order, and order is harmony, is beauty. Though he is in revolt against all

academic conventions, Le Corbusier would claim that nevertheless he embodies the true tradition. We speak of the "order" of architecture; but where there are so many orders, Le Corbusier would ask, how can there be order? Le Corbusier has studied the construction of the Parthenon and the Capitol, and the underlying principles of order and harmony which he finds in these classical buildings he finds embodied also in a monastery in Italy, in the Eiffel tower, and in a modern transatlantic liner—everywhere the same principles of economy, efficiency, and freedom. . . .

"The critics of modern architecture . . . entirely fail to appreciate this (other) harmony of abstract relations. They look at a modern building and admit its efficiency but deny its beauty. Beauty to them is a question of ornament—of columns and capitals, of swags and cartouches, cornices and fretting. Thus they repeat, on the larger scale of architecture, the fallacy which has confused the whole development of industrial art."

HAMILTON BEATTY

## Modern Housing

By Catherine Bauer. Boston, 1934: Houghton Mifflin, Publishers. Price, \$5.00.

**M**odern Housing is a significant contribution to the growing literature of housing. Miss Bauer, a member of the Mumford, Stein, Wright school of housing thought, wrote the book after a year of special study in Europe and is, at present, secretary of the Labor Housing Conference.

As modern housing, defined as a method which "recognizes that the integral unit for planning, the economical unit for construction and administration, and the social unit for living, is the complete neighborhood, designed and equipped as such," has only been developed to any extent in Western Europe, the book is largely confined to these countries. This whole discussion of attempted European solutions of the problem is particularly pertinent at this time when the question is being so debated in the United States, and the

(Continued on page 312)



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## THE INNOCENT BYSTANDER

(Continued from page 289)

FISKE BOYD

The first exhibition held by Fiske Boyd since the Daniel Gallery promoted his paintings, is now at the Rehn Gallery. It is an extremely refreshing show. Mr. Boyd is personal, imaginative, and entirely devoid of hackneyed subject-matter. He sees the "American Scene" not at all from the point of view which is now becoming so usual, but with fresh vision—with delight in light and color. Once in a while in certain passages of his painting, the color struck me as being dangerously near the outskirts of sweetness, but generally it seems harmonious and inseparable from the aims of Mr. Boyd's art. This painter, grown clearer in his statement, has lost none of his lyrical quality.

### A MUSEUM OF THE FOLK ARTS

Long before Folk Art became popular, Elie Nadelman, with a sure and sophisticated eye, pursued his quest for rare objects to whose acquisition he was not led by any ordinary collector's fashion. From the time, a good many years ago, when this artist held his first exhibition at the Berlin Photographic Galleries, he has shown that his sense of the beautiful was quite outside the scope of the unsophisticated. Rumors began to grow, after he married and settled in Riverdale, not only of the rarity and charm of his acquisitions, but also of the inimitable taste with which he installed his collection. The Carnegie Corporation wisely advised, has made possible the opening of Mr. Nadelman's remarkable collection to the public as a museum.

## SPEAKING ABOUT ART

(Continued from page 309)

tious project has been carried out with great success. These are the Art Museum Dramas, a series of dramatizations prepared and presented under the direction of William A. D. Millson of Western Reserve University, who organized from his classes what are now known as the Cleveland Radio Writers and the Radio Guild. Material for the dramas is

secured at the Museum and worked out by the students; the finished productions are given a full half-hour on the air, and their casts have numbered as many as thirty-one actors. No one receives pay.

An independent venture in the use of radio has been made in Westchester County, New York, during the past year by Charlton L. Edholm, who has conducted a weekly series of interviews on "Living Art." Without financial backing, Mr. Edholm has maintained this presentation, with the generous cooperation of the Westchester Broadcasting Corporation and private individuals. Painters, sculptors, teachers, collectors, museum and gallery officials, authors, composers, and craftsmen, have spoken informally on their own fields.

## NEW BOOKS ON ART

(Continued from page 310)

author concludes her study with a forthright chapter on the present American situation.

The first part of the book relates in a vivid style the history of the housing movement in its development from the moral purpose of improving the condition of the poor to a philosophy of society, a plan of economy; and analyzes the economic factors which have caused the housing problem. This is followed by a discussion of the technical elements of modern housing—air, light, recreation space, privacy—with illustrations and descriptions of concrete combinations of these elements in numerous European cities. Photographs, an ample appendix of national housing legislation in eleven countries, and a bibliography provide a valuable supplement to the analysis.

But Miss Bauer's contribution is more than excellence of historical and technical presentation; she has a definite point of view. Her study of the problem has led her to believe that, in general, achievement of adequate housing within the present capitalistic economics is extremely doubtful and that, in particular, America will never have housing until, as in Europe, the working class makes an effective political demand for it. To the increasing condemnation of "capitalism," Miss Bauer adds a strong argument against its past inadequate provision of housing and casts severe doubt upon its future ability to plan

land use and coordinate construction to effect improvements.

The final chapter, "Modern Housing for America?," besides calling for effective consumer demand for housing, severely criticizes the subsistence homestead movement and points out grave dangers in the present emphasis on slum clearance. For slum clearance is the most difficult aspect of the housing problem and its solution has hardly been approached even by European governments, which have preferred to build new accommodations on outlying land. Such is the fitting conclusion to a scholarly and constructive presentation of a pressing modern problem.

EILEEN O'DANIEL

### Architecture in English Fiction

By Warren Hunting Smith. New Haven, 1934: Yale University Press, Publishers. Price, \$3.00.

THIS subject demands a broader treatment than the author's rigid limits, indicated in the title, have permitted. The stream of English fiction, as understood at Yale, apparently is well dried up by 1850, and in America exists hardly at all. Walpole, Beckford and their successors in the Romantic movement are well treated. Mr. Smith concludes that "none of these writers was an authority upon architecture, or even a well-informed amateur." This dissertation would have been materially strengthened by an acquaintance with parallel developments in France and even Germany, and a little psychological insight.

F. A. GUTHEIM

### Creators of Wonderland

By M. Mespoulet. New York, 1934: Arrow Editions, Publishers. Price, \$3.00.

IN ITS dedication, this text of some sixty-five craftsmanlike pages is described as "this elegant thimble"—an appropriate designation and a sample of the author's felicity in adapting the fitting quotation.

Considered in its most general light, its theme is the Anglo-French rapprochement in the mid-nineteenth century. Specifically, it concerns the literature and graphic arts of the period, which in turn serve as a background to a more particularized study of the French

(Continued on page 316)

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ARE you getting the most in pleasure and enjoyment from your travels? Are you sure your itinerary—particularly when touring abroad—includes those events of greatest cultural interest—and of greatest recreational and historical value?

Because these are constantly recurring questions, The American Federation of Arts operates a Travel Service—for both the confirmed, periodical traveler, and the occasional voyageur, who read this Magazine.

Essentially, the Travel Service is an information bureau. It is a service that costs you nothing to use. And it collects no commissions from the companies or organizations which it recommends to you.

Therefore, it is thoroughly impartial, and it disseminates information with no other consideration, other than that it be valuable and helpful to you.

### *Business Is Good*

If the number of inquiries being handled by the Travel Service mean anything—travel business this spring and summer is good. More trips are being projected for readers this year than for any during the Service's existence.

More readers are traveling—and a lot of you new friends are discovering just how useful Travel Service is.

### *Change of Address*

Please notify us two weeks in advance of an issue for which you wish a change of address (for June, this would be May 15).

So that you may not miss a single issue of the Magazine, we will gladly route your copies along an itinerary. If you are traveling abroad, give us the address at which you may be reached between the 15th and 20th of the month, for that month's issue.

### *Calendar of Events*

We present below, for those of you who are touring Europe, a calendar of events which we feel are of unusual interest. If you would like additional information, write to the Travel Service of the Federation.

May 15

*France*

Philharmonic Concert in the Salle Gaveau.

*Hungary*

Passion Plays at Budaors till June 30.

May 16

*Switzerland*

Berlin Philharmonic Concert at Berne by Dr. Furtwängler.

May 20

*England*

Art Exhibition till June 18 at Imperial Institute, London, by British and Dominion artists.

May 22

*England*

Norfolk Music Festival for 4 days at Norwich.

May 24

*Italy*

Opening of the National Museum of the Risorgimento at Rome.

May 25

*Hungary*

Protestant Music Festival in the Music Academy, Budapest, by the Choral and Orchestral Society.

May 26

*Hungary*

Art-History Exhibition at Sopron.

May 27

*England*

Isle of Wight Musical Festival at Ryde till June 1.

May 29

*England*

Russian Art Exhibition opens at No. 1, Belgrave Square, London.

*France*

Lily Pons Recital at the Theatre des Champs-Elysees, Paris.

May 30

*England*

Music Festivals at Ilkley and Buxton till June 1.

May 31

*England*

Music Festival at Torquay till June 5.

June 1

*Germany*

Theatre Exposition till September at Munich.

Grand Art Exhibition till October at Munich.

*Belgium*

Famous Carillon Concerts, 9 to 10 p. m., at Malines, Every Monday till the end of September.

June 8

*Germany*

Hans Sachs Plays at Rothenburg-on-Tauber.

June 9

*Norway*

Architectural Exhibition at Bergen.

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## New Books on Art

(Continued from page 313)

sources for the fanciful creatures in Lewis Carroll's Alice books, and Sir John Tenniel's representations of them.

After the Napoleonic wars, England and France re-established a cultural intercourse. English writers and artists made visits to the continent—among them the young art-student Thackeray, who was to become one of the protagonists of *Punch*, modelled after Philipon's comic and political journal *Charivari*. But if the English borrowed ideas for new projects from the French, they were also making contributions in return, and left an impression upon the rising school of romanticism in Paris. Affiliated with the young Frenchmen who sought a political and artistic revolution was J. J. Grandville, who came down from Nancy to seek a career in Paris, and who worked there until his death in 1847. Contributing satires in lithography to *Caricature* and *Charivari*, and designing wood-engraved book illustrations, he became famed for a specialty—the picturing of curious animals which, "human-bodied and dressed, play the parts of men in the social comedy." A large portion of the essay is a review of the life of this gifted illustrator, who left behind him a galaxy of ingenious inventions, as well as a popularity that spread to England and even into America. His illustrated books were still going into new editions when, a full generation later, the Oxford don was entertaining Alice and her sisters with accounts of wonderful adventures. Carroll must have known those Grandville prints wherein "no sense remains, only the vagaries of a dream"—though the sketches he made in the original manuscript do not recall them. But when Tenniel was called upon to make illustrations for the published Alice stories, it was natural that the *Punch* artist should have drawn freely upon his French predecessor, in whose work he could see "a world vitalized by an imagination nearer Carroll's than his own."

This process of exchange and adaptation is left as the final message. In keeping with the relatively slight subject-matter, the heavy style and minutiae of the archaeologist are avoided.

Drawing modestly upon a ready knowledge of the period, and making use of research material with an unassuming familiarity that enlivens it considerably, Miss Mespoulet writes not only with skill but with contagious enthusiasm and delight. She has a faculty for escaping at once the obvious and the obscure; and with a sort of tale-weaver's method she produces a stout fabric. The reader is carried along through entertaining historical and descriptive details that are thoughtfully selected and applied, with canny repetitions and suggestive comparisons, to the purpose of leaving a fixed impression with regard to a few certain points.

One might wish that more books were as carefully planned, especially from the point of view of three qualities that this one has to an outstanding degree: the appeal of good writing; integrity in factual data; and a handsome format and typography—all virtues that are too seldom found together. This volume will have a place in the libraries of all admirers of Lewis Carroll, as well as those whose interests include the graphic arts, or the social history of nineteenth century Europe.

BERNARD LEMANN

## New York Exhibitions—May

(Listed through the cooperation of the  
"New York Art Calendar")

*An American Place*, 509 Madison Avenue. New paintings in oil and water color by Arthur G. Dove, to May 25.

*Architectural League of New York*, 115 E. 40th St. Original Drawings by Andro Honkanen of interior architectural decorations in Finland from 12th to 13th Century, to May 11; wood engravings by Rudolph Ruzicka, to May 25; small Bas Reliefs, for Lindsey Morris Memorial Prize Competition sponsored by the National Sculpture Society, May 13 to 25.

*Arden Gallery*, 460 Park Ave. Garden Sculpture and Garden Furniture.

*Argent Gallery*, 42 W. 57th St. Paintings by Charlotte Berend, to May 11; work by members of the National Association of Women Painters and Sculptors, May 13 to Oct. 1.

*Art Students League*, 215 W. 57th St. Prints collected by Kathrin Cawein, to May 4; final exhibition of student work, May 7 to 18.

*Brooklyn Museum*, Eastern P'k'w'y. American Block Prints, to May 12; Persian Miniatures and Pottery; Sculpture, May 3 to Aug. 3;

## NEW HARVARD BOOKS

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### *The Baroque Painters of Italy*

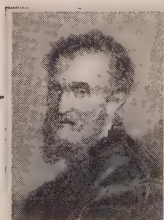
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Plates of Flowers and Birds, May 5 to June 23; Brooklyn Oils, opens May 17; Japanese Prints from Museum Collections, May 19 to June 23.  
*Brooklyn Painters and Sculptors*, Towers Hotel. Final exhibition by members, to May 25.  
*Brummer Gallery*, 53 E. 57th St. Sculpture by Mateo Hernandez, to May 11.  
*Carnegie Hall Gallery*, 154 W. 57th St. Black and White Drawings by resident artists of Carnegie Hall.  
*Clayton, Leonard*, 106 E. 57th St. Etchings by Childe Hassam, Grant Reynard, Harry Wickey, through May.  
*Contemporary Arts*, 41 W. 54th St. "Children of Painters," to May 11; Paintings by Emory Ladaney, to May 18; Loan exhibition of work presented to members of Contemporary Arts by Painting of the Month Club, May 13 to June 1.

*Durand-Ruel Galleries*, 12 E. 57th St. Nineteenth and twentieth century French paintings, through May.  
*Ehrich-Newhouse Galleries*, 578 Madison Ave. Flower paintings by Mrs. Jesse Lasky, to May 11.  
*Eighth Street Gallery*, 61 W. 8th St. Third Anniversary Group Show—Becker, Burliuk, Datz, DeMartini, Dirk, Evergood, Foy, Levinson, Goodelman, Knaths, Liberté, Loneran, and Weston, through May.  
*Ferargil Galleries*, 63 E. 57th St. American Masters—Carlsen, Davies, Eakins, Inness, Ryder, Weir, Wyant, through May.  
*Gallery of American Indian Art*, 850 Lexington Ave. Zuni children's water colors, Navajo and Zuni jewelry, modern Navajo rugs, through May.  
*Fifth Avenue Galleries*, 1 E. 51st St. Portraits by John Lavalley, May 6 to 18.  
*Grant, Walter M.*, 9 E. 57th St. Paintings by Warren Newcombe, to May 11; Paintings by Alice Tilton Gardin, May 13 to 25.  
*Grolier Club*, 47 E. 60th St. The Graphic and Literary Work of Joseph and Elizabeth Robins Pennell, to May 8.  
*Harlow, MacDonald & Co.*, 667 Fifth Ave. Paintings and water colors of Angling Subjects by Ogden M. Pleissner, to May 11.  
*Harriman, Marie*, 61 E. 57th St. Work by Americans, through May.  
*Keppel, Frederick*, 16 E. 57th St. Etchings by Arthur W. Heintzelman, through May.  
*Kleemann Galleries*, 38 E. 57th St. Water colors by American artists, Etchings, through May.  
*Kohn, Theodore A., & Son*, 608 Fifth Ave. Third Summer Series of American Artists, May 15 to October 15.  
*Kraushaar, C. W.*, 680 Fifth Ave. Water colors by American artists, May 7 to 25.  
*La Salle Gallery*, 3105 Broadway. Oils and water colors by Sylvia Ludins, May 3 to June 1.  
*Limited Editions Club, Inc.*, 551 Fifth Ave. Work by George Grosz, through May.  
*Macbeth Gallery*, 11 E. 57th St. Paintings and water colors by Brackman, Chatterton, Friesseke, Hassam, Lie, Luks, Schweitzer, Taylor, through May.  
*Matisse, Pierre*, 51 E. 57th St. Paintings by André Masson, to May 11.  
*Metropolitan Museum of Art*, Fifth Ave. & 82nd St. Loan Exhibition of Portraits and Possessions of the Original Members of the Society of the Cincinnati, Alexandria Assembly Room (M 16), May 10 to June 9; Memorial Exhibition of Stoneware by Charles F. Binns (1857-1934), Gal. J 8, May 13 to June 9; Oriental Rugs and Textiles, Gal. D 6, May 14 to Sept. 15; Prints by William Hogarth, Gals. K 37-40, opens May 18.

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*Milch Galleries*, 108 W. 57th St. Figure and landscape studies by Leon Kroll, to May 11.

*Morton Galleries*, 130 W. 57th St. Paintings by Gregory D. Ivy and water colors by Rosalind Carey, to May 4; Paintings by group, May 6 to 20.

*N. Y. Public Library*, Fifth Ave. at 42nd St. Maimonides, Room 112, to May 6; Canada, Main Exhibition Room, on view through summer; Modern Color Prints, Room 321, to Nov. 30; Recent Additions, Room 316, to Nov.

*Passedoit, Georgette*, 22 E. 60th St. Paintings by Biala, to May 9.

*Pratt Institute Free Library*, 220 Ryerson St., Brooklyn. Fifty Books of the Year, prepared by the American Institute of Graphic Arts, to May 4.

*Society of American Illustrators*, 334½ W. 24th St. Illustrations by William Oberhardt, through May.

*Uptown Gallery*, 249 West End Ave. Paintings by a group of Modern Artists, to May 10.

*Whitney Museum of American Art*, 10 W. 8th St. Paintings and Prints from the Permanent Collection, to May 15.



# 26<sup>th</sup> ANNUAL CONVENTION

## THE AMERICAN FEDERATION OF ARTS

WASHINGTON, D. C. ★ MAYFLOWER HOTEL ★ MAY 20, 21, 22, 1935

### ADVANCE PROGRAM

#### MONDAY, MAY 20

9:30—10:30 A. M. Registration, Mayflower Hotel

10:30 A. M. OPENING SESSION

*Reports for the Year*

Board of Directors, F. A. Whiting, President

Treasurer, Dwight Clark

Radio Program, René d'Harnoncourt

Advisory Work in Handicrafts

and Subsistence Homesteads, Allen Eaton

Open Discussion: "THE FEDERATION OF THE FUTURE"

12:30 P. M. Luncheon: "THE GOVERNMENT AND THE ARTS"

Speaker: Edward Bruce, Consulting Expert, Section of Paintings  
and Sculpture, Treasury Department

2:30 P. M. AFTERNOON SESSION—"THE ART MUSEUM AND ITS  
COMMUNITY SERVICE"

Panel Discussion, Chairman, W. M. Milliken, Director, the Cleve-  
land Museum of Art

*Panel:*

Huger Elliott (The Metropolitan Museum of Art, New York)

Robert Tyler Davis (Albright Art Gallery, Buffalo)

Paul H. Grumann (Joslyn Memorial, Omaha)

Anna W. Olmsted (Syracuse Museum of Fine Arts)

Elizabeth Taylor (Everhart Museum, Scranton, Pa.)

Robert N. S. Whitelaw (Gibbes Memorial Art Gallery,  
Charleston, S. C.)

4:30—6:30 P. M. Informal Tea, home of President and Mrs. Whiting  
2611 Woodley Place, N. W.

7:00 P. M. Round Table Dinners

1. Exhibitions, Educational Services—Edward B. Rowan, Presiding

2. Professional Art Education—J. C. Boudreau, Pratt Institute,  
Presiding

3. School Arts—C. Valentine Kirby, Presiding

#### TUESDAY, MAY 21

10:00 A. M. MORNING SESSION—"THE ART ASSOCIATION AND  
ITS COMMUNITY RESPONSIBILITY"

Panel Discussion. Chairman: F. A. Whiting, President

*Panel:*

Mrs. John P. Baird (Fine Arts Club of Arkansas, Little Rock)

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GOETHE